Queensland Number
Art Quarterly
Volume 15 Number 4
Winter
June 1978
Price 5 Dollars*

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University Art Museum, St Lucia
Institute of Modern Art
Gordon Shepherdson
Robert MacPherson
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The Johnstone Gallery
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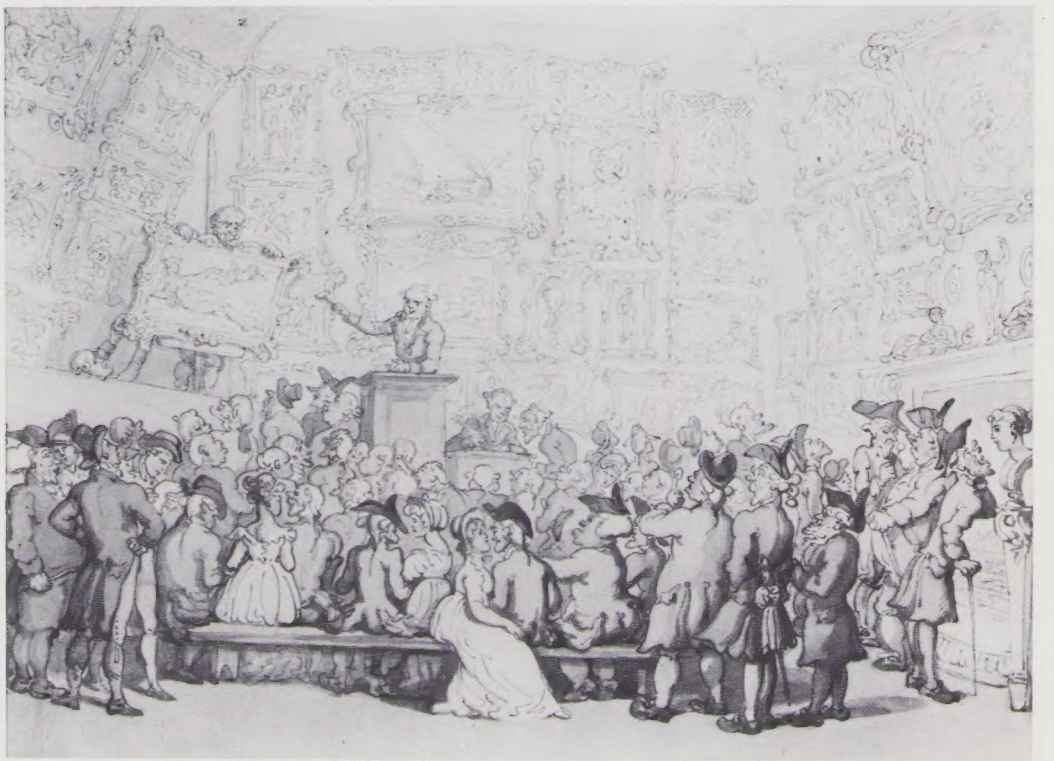

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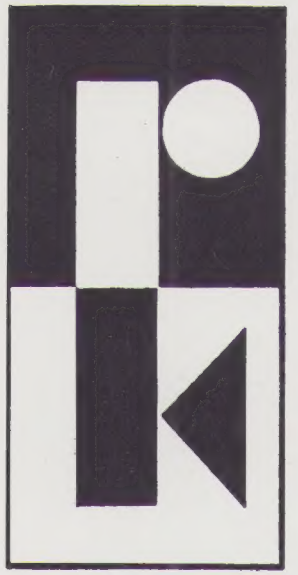

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Solo Exhibitions scheduled 1978 cover the soft watercolours from England and Europe by ARTHUR EVAN READ. . .

again a two-year queue for ALAN D BAKER booked-out his exhibition before it Opened

LOUIS JAMES brings his first Brisbane exhibition for many years. . .

followed by remarkable watercolours of Melbourne's JOHN BORRACK

MERVYN MORIARTY, Brisbane's creator of the Flying Art School made a long overdue return to the exhibition field. . .

paintings from Bali. . . . ANNE GRAHAM. . .

JOHN RIGBY will excite August visitors. . .

aspects of Brisbane from HENRY BARTLETT

BRIAN HATCH, Brisbane pioneer abstract Printmaker. . .

further gentle landscapes by MAX NICOLSON painting in the wild-life sancturies of Victoria

JAPANESE PRINTMAKERS will again close a year that promises to be as stimulating as the last

when Sunday Mail Art Critic Frederic Rogers, in the list of six of his choice from the "numerous showings of extraordinary high quality and tremendous appeal in the proliferation of galleries in Brisbane 1977," named:—

"UKIYO-E JAPANESE PRINTS: JUNE STEPHENSONs entrancing colour and style:

PETER BLAYNEYS colour and warmth all at THE TOWN GALLERY". . . . . .

Visitors to all its exhibitions gained from experiencing Excellence and Variety from refreshingly unique snow-country interpretations by Tasmanian VITA ENDELMANIS, through to the exuberance of Adelaide's TOM GLEGHORN. . . . . .

the bonus exhibition of just unearthed 1920—40 works of VINCENT BROWN. . . . . GRAHAM COXs heroic landscapes. . . . . .

SIR LIONEL and NORMAN LINDSAY exhibition of works not seen in their previous solo exhibitions at this gallery. . . . . .

MARGO LEWERS (1908—78) brought her vibrantly exhilerating approach in what sadly was her last exhibition, and young GARY BAKER demonstrated sound traditions in a sensitivity and maturity beyond his 22 years

GRAEME INSON again attracted a capacity queue and 36 paintings sold in two hectic hours.

Works by CARL PLATE: JOHN RIGBY: VINCENT BROWN: JOHN COBURN: VITA ENDELMANIS: TOM GLEGHORN: BRIAN HATCH: SHIRLEY MILLER: JOHN BORRACK: MAX NICOLSON: FRANK HARDING: BRIAN WILLIAMS: D. CROSTON: were purchased for Public collections.

Galleries acquiring these works from. . . . . .

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Art Quarterly
Published June, 1978
by Sam Ure Smith
at the Fine Arts Press Pty Limited
Volume 15 Number 4

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This publication has been assisted by the Visual Arts Board of the Australia Council

Printed in Sydney by Bloxham and Chambers

Address all correspondence to the Editor of *ART and Australia*, 34 Glenview Street, Gordon, NSW 2072, Australia. Telephone (02) 498 7452, (02) 498 4656. Cables and Telegrams: Imprint, Sydney. Subscription enquiries to B and C Mailing Service Pty Ltd, 1 Hamilton Street, Sydney. Telephone (02) 27 4097. Mail to Box 4142, GPO, Sydney, NSW 2001, Australia. Yearly subscriptions: $A16 (mailing costs $A4 within Australia, $A6 overseas). Single copies $A5 (mailing cost: $A1, overseas $A1.50). Advertising rates on application. Melbourne advertising enquiries to John Hoy, 125 Canterbury Road, Toorak, Vic. 3142. Telephone (03) 63 2737.

Contributors to this issue

David Robertson is a collector now living in Queensland. In writing for *ART and Australia* on the Brisbane Scene he says he is indulging a lifetime's interest in the development of Australian painting from the very earliest days of Victoria's Contemporary Art Society.

Nancy Underhill, B.A. (Bryn Mawr College), M. Litt. (Courtauld Institute, London), is Head of the Department of Fine Arts and Director of the University Art Museum, University of Queensland, is on the Visual Arts Board of the Australia Council and on the Executive of the Australian Gallery Directors' Council.

John Buckley is Director of the Institute of Modern Art in Brisbane. Prior to his return to Australia in 1975, he completed an M.A. at the University of British Columbia, worked on several films and art projects, and has contributed articles to a number of periodicals. He was Education Animateur at the Vancouver Art Gallery.

Pamela Bell is an art collector and former Trustee on the John Darnell Fine Arts Committee of the University of Queensland. She is now a member of the Council of the Australian National Gallery and the Queensland art critic for the *Australian.*

Ian Still, an antique dealer and private collector, was formerly Honorary Secretary of the Contemporary Art Society (Queensland) and is a founding member of the Institute of Modern Art in Brisbane. He has been a member of various advisory committees for the purchasing of paintings for bodies such as the Kelvin Grove College of Advanced Education.

Irene Jenner, who is married to the great-grandson of Walter Jenner, was born in Brisbane but has been living in Melbourne for the past twenty years. Her main interest is in the early history of Brisbane and the development of art in the area.

Dr William Ross Johnston is Senior Lecturer in History, University of Queensland. He is at present preparing a book on the Johnstone Gallery.

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Erratum Volume 15 Number 3 – cover wrongly dated
The front cover of Volume 15 Number 3, March, was incorrectly dated 1977, instead of 1978, although the correct 1978 date appears on the cover's spine and on the contents page. Any inconvenience caused by this error is regretted.

Art Directory

Amendments to previously published information are denoted by italics. Sizes of works are in centimetres.

EXHIBITIONS

Unless otherwise indicated exhibitions are of paintings, prints or drawings.

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Continually changing display of works by Australia's prominent artists including Ray Crooke, Sali Herman, Charles Blackman, Arthur Boyd, David Boyd, John Coburn, Donald Friend, John Perceval
Tuesday to Saturday: 1 p.m. – 6 p.m.

CREATIVE 92, 92 Margaret Street, Toowoomba 4350 Tel. (076) 32 8779, after hours 32 3196
Ever-changing exhibitions by Queensland and interstate artists and fine display of top-quality pottery
23 – 30 June: Jean Sindelar
Monday to Saturday: 9 a.m. – 6 p.m.
Sunday: 10 a.m. – 6 p.m.

DE'LISLE GALLERY, The Village Green, Montville (Sunshine Coast) 4555 Tel. (071) 45 8309
Constantly changing exhibition of works by Australian artists of significance
Daily: 11 a.m. – 5 p.m. (occasionally closed Monday during low-tourism season)

DESIGN ARTS CENTRE, 37 Leichhardt Street, Spring Hill 4000 Tel. 221 2360
28 May – 22 June: Betty Pugh; Anna Griffiths – soft objects
25 June – 20 July: Grahame Tait
23 July – 17 August: Arthur and Lillian Gunthorpe
18 August – 14 September: Elisabeth Cummings
Tuesday to Saturday: 10 a.m. – 4 p.m.

DOWNS GALLERY AND ARTS CENTRE, 135 Margaret Street, Toowoomba 4350 Tel. (076) 32 4887
Monday to Saturday: 10 a.m. – 5 p.m.
Sunday: 1.30 p.m.– 5 p.m.

GRAPHICS GALLERY, 184 Moggill Road, Taringa 4068 Tel. (07) 371 1175
Daily: 11 a.m. – 7 p.m.

INSTITUTE OF MODERN ART, 24 Market Street, Brisbane 4000 Tel. 229 5985
Tuesday to Saturday: 10 a.m. – 5 p.m.

JOHN COOPER EIGHT BELLS GALLERY, 3026 Gold Coast Highway, Surfers Paradise 4217 Tel. (075) 31 5548
Changing continuous mixed exhibition of paintings from stock-room – works by Friend, Crooke, Sawrey, Dickerson, Waters, Boyd, Farrow, Arrowsmith, De Silva, Diana Johnson, Elizabeth Brophy, Harold Lane
Wednesday to Sunday: 11 a.m. – 5.30 p.m.
Tuesday: by appointment

LINTON GALLERY, 421 Ruthven Street, Toowoomba 4350 Tel. (076) 32 9390, 32 3142
8 – 25 July: Jean Rasey
2 – 16 September: Jean Appleton; Tom Green
Monday to Friday: 10 a.m. – 4 p.m.
Saturday: 9 a.m. – noon

PHILIP BACON GALLERIES, 2 Arthur Street, New Farm 4005 Tel. 358 3993
June: Doug Stubbs
July: David Boye
August: James Willebrant; Ian Grant
September: John Coburn
Monday to Sunday: 10.30 a.m. – 6 p.m.

QUEENSLAND ART GALLERY, 5th Floor, M.I.M. Building, 160 Ann Street, Brisbane 4000 Tel. (07) 229 2138
7 – 28 June: Paul Nash – Photographer and Painter
12 – 25 June: Andrew and Lilian Pedersen Memorial Prize for Sculpture
13 July – 13 August: El Dorado: Colombian Gold
19 August – 17 September: Jon Molvig – Painter
14 September – 14 October: Genesis Part II
Monday to Saturday: 10 a.m. – 5 p.m.
Sunday: 2 p.m. – 5 p.m.

RAY HUGHES GALLERY, 11 Enoggera Terrace, Red Hill, Brisbane 4000 Tel. 36 3757
27 May – 15 June: Vida Allen
17 June – 6 July: Ceramics
8 – 27 July: Tony Coleing
29 July – 17 August: Kevin Connor; Robert Jacks
19 August – 7 September: Mike Brown
9 – 28 September: Ken Whisson; Roger Scott – photography
Tuesday to Saturday: 11 a.m. – 6 p.m.

ROCKHAMPTON ART GALLERY, City Hall, Bolsover Street, Rockhampton 4700 Tel. (079) 27 6444
Ever-changing exhibitions and display of permanent collection of Australian art
Monday to Friday: 10.30 a.m. – 4 p.m.
Wednesday: 7 p.m. – 8.30 p.m.

SPRING HILL GALLERY, 12 Downing Street, Spring Hill, Brisbane 4000 Tel. 229 5190
Ever-changing exhibitions of works by prominent Australian artists including Ray Crooke, Donald Friend, James R. Jackson, Daryl and Lionel Lindsay, Hugh Sawrey, J. H. Scheltema, Tim Storrier
Tuesday to Sunday: 10 a.m. – 6 p.m. and 7 p.m. – 9 p.m.

STUDIO ZERO, 2 Venice Street, Mermaid Beach, Gold Coast 4218 Tel. 31 6109
Continuous mixed exhibitions of Australian artists – original paintings, serigraphs and sculpture
Tuesday to Sunday: noon – 6 p.m.

TIA GALLERIES, Western Highway, Toowoomba 4350 Tel. (076) 30 4165
Daily: 9 a.m. – 6 p.m.

UNIVERSITY ART MUSEUM, Forgan-Smith Building, Universiy of Queensland, St Lucia, Brisbane 4067 Tel. 370 0111
Monday to Friday: 10 a.m. – 4 p.m.
Sunday: 2 p.m. – 5 p.m.

VERLIE JUST TOWN GALLERY, 2nd Floor, 77 Queen Street, Brisbane 4000 Tel. 229 1981
May – 10 June: Max Nicholson
June: Mervyn Moriarty
July: Anne Graham
August: John Rigby
September: John Borack
Monday to Friday: 11 a.m. – 6 p.m.
Saturday: 11 a.m. – 4 p.m.

VICTOR MACE FINE ART GALLERY, 10 Cintra Road, Bowen Hills 4006 Tel. (07) 52 4761
3 – 24 June: Grahame King
7 – 22 June: Chinese Porcelain and Primitive Art
25 June – 15 July: John Howley
16 – 29 July: Antique Russian Icons
30 July – 19 August: Five Sydney Women: Grace Cossington Smith, Alison Rehfisch, Enid Cambridge, Dorothy Thornhill, Jean Appleton
23 August – 9 September: Lyndal Moor – ceramics
Tuesday to Saturday: 10.30 a.m. – 5.30 p.m.

New South Wales

ANNA ART STUDIO AND GALLERY, 94 Oxford Street, Paddington 2021 Tel. 31 1149
Continuous exhibition of traditional paintings and sculpture

ARMIDALE CITY ART GALLERY, Rusden Street, Armidale 2350 Tel. (067) 72 2264
3 – 25 June: Women Artists from the Howard Hinton Collection
8 – 30 July: Time and Space – photography
4 – 24 August: Papua and New Guinea Pottery and Photography
23 September – 15 October: New England Collectors
Monday, Thursday, Friday: 11 a.m. – 4.30 p.m.
Tuesday, Wednesday: 1 p.m. – 4.30 p.m.
Saturday: 9 a.m. – noon
Sunday: 2 p.m. – 5 p.m.

ARTARMON GALLERIES, 479 Pacific Highway, Artarmon 2064 Tel. 427 0322
6 – 19 June: Five Women Artists
4 – 18 July: Paintings and Graphics
15 – 25 August: Alan Hansen
5 – 22 September: Annual Drawing Exhibition
Monday to Friday: 10 a.m. – 5 p.m.
Saturday: by appointment

ART GALLERY OF NEW SOUTH WALES, Art Gallery Road, Sydney 2000 Tel. 221 2100
3 June – 9 July: John Peter Russell – Australian Impressionist
3 June – 23 July: Australian Contemporary Drawing 1978 (Perth Survey of Drawing)
24 June – 30 July: Project 25: Press Photography
5 August – 3 September: Anthony Caro Table Sculptures
5 August – 17 September: Project 26: Hilda Rix Nicholas
22 August – 1 October: El Dorado: Colombian Gold
9 September – 22 October: Australian Etchings 1978
23 September – 29 October: Project 27: Lyndon Dadswell
Monday to Saturday: 10 a.m. – 5 p.m.
Sunday: noon – 5 p.m.

AUSTRALIAN CENTRE FOR PHOTOGRAPHY, 76a Paddington Street, Paddington 2021 Tel. 32 0629
Tuesday to Saturday: 11 a.m. – 6 p.m.

BETH MAYNE'S STUDIO SHOP, Cnr Palmer and Burton Streets, Darlinghurst 2010 Tel. 31 6264, A.H. 31 8690
Constantly changing exhibition of smaller works by artists such as George Lawrence, Ruth Julius, Sydney Long, Elsa Russell, Francis Lymburner, Roland Wakelin, Lloyd Rees, Les Burcher, Hana Juskovic, Susan Sheridan
Tuesday to Saturday: 11 a.m. – 6 p.m.
Sunday: by appointment

BLAXLAND GALLERY, Myer Sydney, 436 George Street, Sydney 2000 Tel. 238 9390
1 – 15 June: Royal Art Society of N.S.W.
22 June – 5 July: Sydney Printmakers
10 – 22 July: Original Illustrations from Children's Books; Art from Arnhem Land
31 July – 2 August: Camellia Show*
8 – 22 August: Print Council of Australia
28 August – 8 September: 1978 UNICEF Children's Art Awards
11 – 22 September: N.S.W. Travelling Art Scholarship
25 September – 7 October: Japanese Lifestyle – photography
Monday to Friday: 9 a.m. – 5 p.m.
*Camellia Show: 10 a.m. – 5 p.m.
Thursday until 8.30 p.m.
Saturday: 9 a.m. – noon
(during exhibitions only)

BLOOMFIELD GALLERIES, 17 Union Street, Paddington 2021 Tel. 31 3973
Continuous mixed exhibitions by Australian artists –

original oil paintings, watercolours, etchings and lithographs
Tuesday to Saturday: 10.30 a.m. – 5 p.m.

BRIDGES GALLERY, 69 Union Street (downstairs), North Sydney 2060 Tel. 922 6116, 449 1080
Monday to Friday: 11 a.m. – 5 p.m.
Saturday: 11 a.m. – 3 p.m.
By appointment

COLLECTORS GALLERY OF ABORIGINAL ART, 40 Harrington Street, Sydney 2000 Tel. 27 1014
Monday to Friday: 9 a.m. – 5 p.m.

COVENTRY GALLERY, 56 Sutherland Street, Paddington 2021 Tel. 31 7338
Tuesday to Saturday: 11 a.m. – 6 p.m.

DAVID JONES' ART GALLERY, Elizabeth Street Store, Sydney 2000 Tel. 2 0664 Ext. 2109
29 May – 10 June: Charles Lloyd Jones Retrospective
19 June – 8 July: The Superb Six – paintings, sculpture, furniture and objects from Beaulieu, Blenheim Palace, Harewood House, Longleat, Warwick Castle, Woburn Abbey
21 August – 9 September: Loudon Sainthill Theatre Designs
18 September – 7 October: Shigeya Iwabuchi – ceramics
Monday to Friday: 9.30 a.m. – 5 p.m.
Thursday until 8.45 p.m.
Saturday: 9 a.m. – 11.45 a.m.

GALLERY A, 21 Gipps Street, Paddington 2021 Tel. 31 9720
21 May – 17 June: Fred Cress
24 June – 15 July: Michael Snape – sculpture
22 July – 12 August: Marleen Creaser – soft sculpture
19 August – 9 September: Lesley Dumbrell; Alan Oldfield
16 September – 7 October: Guy Grey-Smith
Tuesday to Saturday: 11 a.m. – 6 p.m.

HOGARTH GALLERIES, 7 Walker Lane (opposite 6a Liverpool Street), Paddington 2021 Tel. 31 6839
June: Richard Liney; Mandy Martin
July: Martin Sharp; Jo Daniell – photography; Kerrie Lester – assemblages
August: Garry Shead; Peter Murphy – photography
September: Ian Bent; Franklin Johnson; Willi Young – photography
Tuesday to Saturday: 11 a.m. – 6 p.m.

HOLDSWORTH GALLERIES, 86 Holdsworth Street, Woollahra 2025 Tel. 32 1364, 328 7989
25 May – 9 June: Max Sherlock; Eric Car – jewellery; Rineke Car – tapestries
13 – 30 June: Vic Eisenhut
4 – 21 July: Paul Delprat; Stephen Miller
23 July – 11 August: Peter Lindsay; Hetty Blythe
15 August – 1 September: George Hatestouris
5 – 22 September: Vann Pehl; Arthur Boothroyd
25 September – 15 October: Reinus Zusters
Monday to Saturday: 10 a.m. – 5 p.m.
Sunday: noon – 5 p.m.

MACQUARIE GALLERIES, 40 King Street, Sydney 2000 Tel. 29 5787
15 May – 5 June: Lots of Pots – ceramics
6 June – 26 January: Douglas Dundas Retrospective
17 June – 17 July: Drawings by Invitation
8 – 28 August: David Blackburn
29 August – 18 September: Hilda Rix Nicholas
19 September – 9 October: Justin O'Brien
Monday to Friday: 10 a.m. – 5 p.m.
Wednesday until 7 p.m.

MODERN ART GALLERY, Leacocks Lane (off Hume Highway), Casula 2170 Tel. 602 8589
Changing exhibition of established and evolving artists
Saturday, Sunday and public holidays: 11 a.m. – 6 p.m.
Or by appointment

NEWCASTLE REGION ART GALLERY, Laman Street, Newcastle 2300 Tel. (049) 2 3263
8 – 18 June: Selections from the Permanent Collection
22 June – 23 July: Jon Molvig
27 July – 27 August: Helen Frankenthaler; Michael Craig-Martin – sculpture, wall pieces
31 August – 2 October: Acquisitions 1977; Hunter Valley Photographers
Monday to Friday: 10 a.m. – 5 p.m.
Thursday until 9 p.m.
Saturday: 10 a.m. – 1 p.m. and 2 p.m. – 5 p.m.
Sunday: 2 p.m. – 5 p.m.

PARKER GALLERIES, 39 Argyle Street, Sydney 2000 Tel. 27 9979
Continuous exhibition of traditional oil and watercolour paintings by leading Australian artists
Monday to Friday: 9.15 a.m. – 5.30 p.m.

PRINT ROOM, 299 Liverpool Street, Darlinghurst 2010 Tel. 31 8538
19th- and 20th-century prints and drawings
Tuesday to Saturday: 10 a.m. – 6 p.m.

ROBIN GIBSON, 44 Gurner Street, Paddington 2021 Tel. 31 2649
6 – 24 June: Gallery Artists
27 June – 15 July: David Rose
18 July – 5 August: Terence O'Donnell
8 – 26 August: Brett Whiteley
29 August – 16 September: Noela Hjorth
19 September – 7 October: Jeannie Baker – relief sculpture
Tuesday to Saturday: 11 a.m. – 6 p.m.

ROSEVILLE GALLERIES, 5 Lord Street, Roseville 2069 Tel. 46 5071
Tuesday to Saturday: 10 a.m. – 5.30 p.m.

RUDY KOMON ART GALLERY, 124 Jersey Road, Woollahra 2025 Tel. 32 2533
24 June – 20 July: Arthur Boyd
22 July – 17 August: Alun Leach-Jones
19 August – 14 September: Charles Blackman
16 September – 12 October: Eric Smith
Monday to Saturday: 10 a.m. – 5 p.m.

ST GEORGE'S TERRACE GALLERY, Cnr Phillip Street and Wilde Avenue, Parramatta 2150 Tel. 633 3774
Permanent exhibition of selected works by prominent Australian artists and creative potters
Special exhibitions held monthly
Tuesday to Sunday: 10 a.m. – 5 p.m.

SCULPTURE CENTRE, 3 Cambridge Street, The Rocks 2000 Tel. 241 2900
June – September: Sculpture selected by Ian McKay; Dorothy Thompson – performance – video; Donald Walters – environment; Brad Buckley – sculpture; Joan Brassil – environment; Ian Grosart; C. Winter Irving – sculpture; Dolphin Embassy – documentation; Naive Sculpture; Survey 2 – documentation
Tuesday to Sunday: 11 a.m. – 4 p.m.

SEASCAPE GALLERIES, 272 Pacific Highway, Crows Nest 2065 Tel. 439 8724
Fine Marine paintings, past and present
Daily: 10 a.m. – 5 p.m.

STADIA GRAPHICS GALLERY, 1st Floor, 85 Elizabeth Street, Paddington 2021 Tel. 32 62637
June: Pierre Yves Tremois – L'Après-Midi d'un Faune
July: William Tillyer
August: Aristide Maillol
September: Jorg Schmeisser
Thursday – Saturday: 10 a.m. – 6 p.m.
Tuesday and Wednesday: By appointment

STRAWBERRY HILL GALLERY, 533-5 Elizabeth Street South, Sydney 2012 Tel. 699 1005
4 – 14 July: Patrick Kilvington; John Vander
8 – 19 August: Neville Connor; David Jones
5 – 15 September: Ric Elliot
Tuesday to Sunday and public holidays: 10 a.m. – 6 p.m.

THIRTY VICTORIA STREET, 30 Victoria Street, Potts Point 2011 Tel. 357 3755
19th- and early 20th-century Australian paintings and prints

VON BERTOUCH GALLERIES, 61 Laman Street, Newcastle 2300 Tel. (049) 2 3584
26 May – 11 June: Bob McPhillips; Keith Looby
16 June – 2 July: Charles Blackman
7 – 23 July: Lillian Sutherland; Gail Johns
28 July – 13 August: Carpets from Turkey, Iran and Afghanistan
18 August – 3 September: Gordon Rintoul
8 – 25 September: Satish Sharma
30 September – 15 October: Polly Boyd; Nickolaus Seffrin – sculpture
Friday to Tuesday: noon – 6 p.m.

WATTERS GALLERY, 109 Riley Street, Darlinghurst 2010 Tel. 31 2556
Tuesday to Saturday: 10 a.m. – 5 p.m.

WORKSHOP ARTS CENTRE, 33 Laurel Street, Willoughby 2068 Tel. 95 6540
3 – 17 June: Students' Painting
24 June – 8 July: Students' Printmaking and Drawing
15 – 29 July: Students' Jewellery and Batik
5 – 19 August: Students' Creative Weaving
18 – 30 September: Young People's Art
Monday to Friday: 10 a.m. – 4 p.m. and 7 p.m. – 9 p.m.
Friday and Saturday: 10 a.m. – 4 p.m.

A.C.T.

GALLERY HUNTLY CANBERRA, 11 Savige Street, Campbell 2601 Tel. 47 7019
Wednesday to Friday: 12.30 p.m. – 5.30 p.m.
Saturday: 10 a.m. – 1.30 p.m.
Or by appointment

MACQUARIE GALLERIES, CANBERRA, 35 Murray Crescent, Manuka 2603 Tel. 95 9585
27 May – 11 June: Brian Dunlop
8 – 23 July: Vida Lahey Retrospective
29 July – 13 August: Rod Withers
19 August – 3 September: Jean Appleton
9 – 24 September: Hector Gilliland Retrospective
Friday to Tuesday: 11 a.m. – 6 p.m.

NAREK GALLERIES, Cuppacumbalong, Tharwa 2600 Tel. 37 5116
25 June – 23 July: Simon Raffan – wood turning; Anne Learmonth – fibre structures
6 August – 3 September: Anita Christoffersson – batik paintings; Sue Moorhead – ceramics
17 September – 15 October: Ralph Jeffress – ceramics
Wednesday to Sunday: 11 a.m. – 5 p.m.

SOLANDER GALLERY, 2 Solander Court, Corner Schlich Street and Solander Place, Yarralumla 2600 Tel. (062) 81 2021
Wednesday to Sunday: 11 a.m. – 5 p.m.

SUSAN GILLESPIE GALLERIES, 22 Bougainville Street, Manuka 2603 Tel. 95 8920
Specializing in drawings, original limited-edition prints, photography, collectors' paintings and prints
3 – 16 June: Gerrit Fokkema – photography
17 – 30 June: Hertha Kruge Pott; Patricia Wilson
1 – 14 July: Jenny Young – My Trip – Ideas Brought Home
15 – 28 July: Victorian Printmakers
29 July – 17 August: Young Australian Photographers
19 August – 6 September: George Johnson
9 – 27 September: John Olsen Prints 1978
Daily: 10.30 a.m. – 5.30 p.m.

Victoria

ANDREW IVANYI GALLERIES, 262 Toorak Road, South Yarra 3141 Tel. 24 8366
Changing display of works from well-known and prominent Australian artists
Monday to Saturday: 11 a.m. – 5.30 p.m.
Sunday: 2 p.m. – 5 p.m.

ANVIL FINE ARTS GALLERY, Kiewa Valley, via Wodonga 3691 Tel. (060) 27 5290
Paintings by Angus, Arrowsmith, Brushmen of the Bush, Byrne, Higgins, Malloch, Luders and other leading artists
Friday to Sunday: noon – 6 p.m.
Or by appointment

AUSTRALIAN GALLERIES, 35 Derby Street, Collingwood 3066 Tel. 41 4303, 41 4382
30 May – 13 June: *Frank Morris*
20 June – 4 July: *John Coburn – paintings and tapestries;* Tony White – jewellery
11 – 25 July: Brian Seidel; Heinz Steinman
1 – 15 August: Charles Blackman
22 August – 5 September: Robert Juniper
12 –26 September: Sam Fullbrook; Clifford Last – sculpture
Monday to Friday: 10 a.m. – 5.30 p.m.

BALLARAT FINE ART GALLERY, 40 Lydiard Street North, Ballarat 3350 Tel. (053) 31 3592
Monday to Friday: 10.30 a.m. – 4.30 p.m.
Saturday: 11 a.m. – 4.30 p.m.
Sunday: 2 p.m. – 4.30 p.m.

DEUTSHER GALLERIES, 1092 High Street, Armadale 3143 Tel. 509 5577
European and Australian paintings, drawings and graphics
Tuesday to Saturday: 11 a.m. – 5 p.m.
Sunday: 1 p.m. – 5 p.m.

DUVANCE GALLERIES, 26-27 Lower Plaza, Southern Cross Hotel, Melbourne 3000 Tel. 654 2929
Monday to Friday: 11 a.m. – 5 p.m.
Saturday: 11 a.m. – 2 p.m.
Or by appointment

EARL GALLERY, 73 High Street, Belmont 3216 Tel. (052) 43 9313
Monday to Friday: 11 a.m. – 5 p.m.

GALLERY DE TASTES, 8th Floor, 459 Lt. Collins Street, Melbourne 3000
4 – 23 June: Denise Officer
26 June – 14 July: Nancy Clifton
17 July – 4 August: Ian Parry
7 – 25 August: Laurence Peterson
28 August – 15 September: John Cotter
18 September – 6 October: Robin Wallace-Crabbe

HALMAAG GALLERIES, 1136 High Street, Armadale 3142 Tel. 509 3225
Permanent exhibition of Australian paintings by prominent artists
Monday to Saturday: 10.30 a.m. – 5 p.m.
Sunday: 2 p.m. – 5 p.m.

IMPORTANT WOMEN ARTISTS, 13 Emo Road, East Malvern 3145 Tel. 211 5454
Quality works by established women artists
Sunday: 11 a.m. – 5 p.m.
Evenings by arrangement

JOAN GOUGH'S STUDIO GALLERY, 326-8 Punt Road, South Yarra 3141 Tel. 26 1956
3 – 25 June: Ernest Edwin Cook
2 – 23 July: 3 Generations – paintings, drawings, sculpture, ceramics, photography
5 August – 2 September: Old Ruytonians – paintings, sculpture, ceramics, jewellery
9 – 30 September: Contemporary Art Society (Victoria) Prize Exhibition
By invitation and appointment

JOSHUA McCLELLAND PRINT ROOM, 81 Collins Street, Melbourne 3000 Tel. 63 5935
Australian historical prints and pictures; Chinese porcelain
June – July: Chinese Porcelain and Lacquer
Monday to Friday: 10 a.m. – 5 p.m.

JULIAN'S 258 Glenferrie Road, Malvern 3144 Tel. 509 9569
Permanent exhibition of antique furniture and works by European and Australian artists
Monday to Friday: 9 a.m. – 5.30 p.m.
Saturday: 9 a.m. – 12.30 p.m.

KENNETH JOHN SCULPTURE GALLERY, Regent Centre, 1/210 Toorak Road, South Yarra 3141 Tel. 24 7308, after hours 96 2383
Continually changing display of sculpture by prominent sculptors in Australia and overseas
Tuesday to Friday: 10 a.m. – 4.30 p.m.
Friday until 6.30 p.m.
Saturday: 10 a.m. – 12.30 p.m.
Sunday: By appointment
Monday: Closed, except exhibitions

KEW GALLERY, 26 Cotham Road, Kew 3101 Tel. 861 5181
Selected collection including works by Angus, Bernaldo, Bull, Carter, Griffin, Hellier, Hanson, Long, Marsh, S. Mather. Mutsaers
September: Leon Hanson
Monday to Friday: 10 a.m. – 5 p.m.
Saturday: 9.30 a.m. – 12.30 p.m.
Sunday: 2 p.m. – 5 p.m.

KING'S GALLERY, 388 Punt Road, South Yarra 3141 Tel. 267 4630
Continuing and changing exhibitions of traditional Australian painting
Tuesday to Friday: noon – 6 p.m.
Saturday and Sunday: 2 p.m. – 5.30 p.m.
Or by appointment

MANYUNG GALLERY, 1408 Nepean Highway, Mount Eliza 3930 Tel. 787 2953
Thursday to Monday: 10.30 a.m. – 5 p.m.

MELBOURNE UNIVERSITY GALLERY, University of Melbourne, Parkville 3052 Tel. 341 5148
6 – 30 June: 10 Victorian Printmakers
11 July – 4 August: Hand-crafted Musical Instruments; Richard Crichton – sculpture and drawings
5 September – 6 October: Roger Kemp Early Landscapes
Tuesday to Friday: 10 a.m. – 5 p.m.
Wednesday until 7 p.m.

MILDURA ARTS CENTRE, 199 Cureton Avenue, Mildura 3500 Tel. 23 3733
Monday to Friday: 9 a.m. – 4.30 p.m.
Saturday and Sunday: 2 p.m. – 4.30 p.m.

MUNSTER ARMS GALLERY, 104 Little Bourke Street, Melbourne 3000 Tel. 663 1436
Monday to Friday: 10 a.m. – 5.30 p.m.
Friday until 8 p.m.
Saturday: 10 a.m. – 1 p.m.

NATIONAL GALLERY OF VICTORIA, 180 St Kilda Road, Melbourne 3004 Tel. 62 7411
30 July: Australian Etchings
6 August: Laurie Wilson – photography
4 June: Rosalie Gascoigne – assemblages and video
16 May – 18 June: Opie and Houghton
9 June – 16 July: Robert Rooney – paintings, photography and video
21 July – 20 August: Genesis of a Gallery
21 July – 27 August: John Lethbridge: paintings, installations and video
3 August – 17 September: Pre-Raphaelites
1 – 30 September: John Glover
1 September – 8 October: Ewa Pachucka – woven figures, installations and video
6 September – 15 October: Treasures of 10 Years' Acquisitions
21 September – 19 November: Australian Drawings of '40s and '50s (Parts of the Australian galleries will be closed for re-hanging during June.)
Tuesday to Sunday: 10 a.m. – 5 p.m.
Wednesday until 9 p.m.

NATIONAL GALLERY OF VICTORIA (extension gallery): BANYULE GALLERY, 60 Buckingham Drive, Heidelberg 3084 Tel. 459 7899
The Jack Manton Collection, on loan (Australian Impressionists); Costumes and Accessories from the Collection of the National Gallery of Victoria
Tuesday, Wednesday, Friday, Saturday, Sunday: 10 a.m. – 5 p.m.
Thursday: pre-booked parties only
(July: Gallery closed)

PARAPHERNALIA, 109 Collins Street, Melbourne 3000 Tel. 63 6153
Permanent display of fine and applied arts from *c.* 1860 to *c.* 1950. Monthly exhibitions in gallery area include works by contemporary artists and craftsmen
Monday to Saturday: 11 a.m. – 6 p.m.

POWELL STREET GALLERY, 20 Powell Street, South Yarra 3141 Tel. 26 5519
Tuesday to Friday: 10.30 a.m. – 5 p.m.
Saturday: 11 a.m. – 5 p.m.

REALITIES GALLERY, 35 Jackson Street, Toorak 3142 Tel. 24 3312
Monday to Friday: 10 a.m. – 5.30 p.m.
Saturday: 10 a.m. – noon

TOLARNO GALLERIES, 42 Fitzroy Street, St Kilda 3182 Tel. 94 0522
Exhibitions of Australian, American and European artists, changing every three weeks
June: Albert Tucker
July: J. H. Lartigue – photography
August: American Paintings
September: David Voigt
Tuesday to Friday: 10 a.m. – 5.30 p.m.
Sunday: 10 a.m. – 5.30 p.m.

TOM SILVER GALLERY, 1148 High Street, Armadale 3143 Tel. 509 9519
Prominent Australian artists – one-man and mixed exhibitions
Monday to Friday: 10 a.m. – 5 p.m.
Saturday: 10 a.m. – 1 p.m.
Sunday: 2.30 p.m. – 5.30 p.m.

YOUNG MASTERS GALLERY, 304-8 St Georges Road, Thornbury 3071 Tel. 480 1570
Monday to Friday: 10 a.m. – 6 p.m.
Saturday: 1 p.m. – 6 p.m.
Sunday: 2 p.m. – 6 p.m.

South Australia

ABORIGINAL ARTISTS CENTRE, 140 Rundle Mall, Adelaide 5000 Tel. 223 7697
Authentic traditional and contemporary Aboriginal art and craft work on continuous display
Monday to Friday: 9 a.m. – 5.30 p.m.
Saturday: 9.30 a.m. – noon

ART GALLERY OF SOUTH AUSTRALIA, North Terrace, Adelaide 5000 Tel. 223 8911
27 May – 2 July: Indian Miniatures 17th-19th Century; Goya's Caprichos and Proverbios
2 June – 2 July: Navajo Blankets
10 June – 2 July: Contemporary Printmaking – Link Exhibition; Miniature Textiles – arranged by the British Craft Centre
Monday to Saturday: 10 a.m. – 5 p.m.
Wednesday until 9 p.m.
Sunday: 1.30 p.m. – 5 p.m.

BONYTHON GALLERY, 88 Jerningham Street, North Adelaide 5006 Tel. 267 4449
10 – 28 June: Pam Cleland; Emanuel Raft – jewellery
1 – 22 July: John Firth-Smith; Erik Gronborg (U.S.A.) – ceramics
29 July – 16 August: Lawrence Daws
19 August – 9 September: Charles Blackman; Anne Mercer – ceramics
16 September – 7 October: Neil Taylor
Tuesday to Saturday: 10 a.m. – 6 p.m.

CONTEMPORARY ART SOCIETY GALLERY, 14 Porter Street, Parkside 5063 Tel. 272 2682
Tuesday to Friday: 11 a.m. – 5 p.m.
Saturday: 2 p.m. – 6 p.m.

GREENHILL GALLERIES, 140 Barton Terrace, North Adelaide 5006 Tel. 267 2887
Tuesday to Friday: 10 a.m. – 5 p.m.
Saturday, Sunday and public holidays: 2 p.m. – 5 p.m.
Monday: by appointment

NEWTON GALLERY, 278A Unley Road, Hyde Park 5061 Tel. (08) 71 4523
Continuous exhibitions by prominent Australian artists

OSBORNE ART GALLERY, 13 Leigh Street, Adelaide 5000 Tel. 51 2327
Constantly changing exhibitions of Australian and European art; sculpture and ceramics

Western Australia

LISTER GALLERY, 248 St George's Terrace, Perth 6000 Tel. 321 5764
Monday to Saturday: 10 a.m. – 5 p.m.
Sunday: 2 p.m. – 5 p.m.

TARCOOLA ART GALLERY, 34 Bayview Street, Mt Tarcoola, Geraldton 6530 Tel. (099) 21 2825
Changing continuous exhibition of Australian landscapes by George Hodgkins
Daily: 10 a.m. – 5 p.m.

WESTERN AUSTRALIAN ART GALLERY, Beaufort Street, Perth 6000 Tel. 328 7233
1 – 30 June: John Glover
15 July – 20 August: A. B. Webb
20 July – 18 August: Navajo Blankets
1 – 30 September: Bourdelle – sculpture and drawings
Monday to Friday: 10.30 a.m. – 5 p.m.
Saturday: 9.30 a.m. – 5 p.m.
Sunday: 2 p.m. – 5 p.m.

Tasmania

FOSCAN FINE ART, 178 Macquarie Street, Hobart 7000 Tel. 23 6888
Early Australian and European paintings and prints
1 – 30 June: 17th and 18th Century Miniatures
3 – 31 July: Indonesian Carvings
1 – 31 August: 19th Century Chinese Watercolours
Monday to Friday: 10 a.m. – 12.30 p.m. and 2 p.m. – 4.30 p.m.
Or by appointment

SADDLER'S COURT GALLERY, Richmond 7025 Tel. 62 2132
Daily: 10 a.m. – 5 p.m.

SALAMANCA PLACE GALLERY. 65 Salamanca Place, Hobart 7000 Tel. 23 7034
2 – 17 June: Annual Exhibition of Women Artists
7 – 22 July: George Andasch
August: Dorothy Stoner
September: Carol Lumsden
Tuesday to Saturday: 11 a.m. – 5 p.m.

TASMANIAN MUSEUM AND ART GALLERY, 5 Argyle Street, Hobart 7000 Tel. 23 2696
7 June – 4 July: 21st Tasmanian Art Gallery Exhibition
17 June – 16 July: Anthony Caro Table Sculptures
12 – 30 July: Canadian Contemporary Painters
8 August – 10 September: Australian Crafts
24 August – 24 September: Vasarely, his Masters and Friends
17 September – 15 October: George Davis – Tasmania Islands
Daily: 10 a.m. – 5 p.m.

New Zealand

AUCKLAND CITY ART GALLERY, Kitchener Street, Auckland 1 Tel. 792-020
7 June – 2 July: Colin McCahon
5 July – 22 August: 8 Project Programmes – conceptual pieces
4 August – 3 September: Little Works
25 August – 1 October: Ed Ruscha
8 September – 8 October: Brent Wong
Monday to Thursday: 10 a.m. – 4.30 p.m.
Friday: 10 a.m. – 8.30 p.m.
Saturday and Sunday: 1 p.m. – 5.30 p.m.

GOVETT-BREWSTER ART GALLERY, Queen Street, New Plymouth Tel. 85 149
24 May – 18 June: Brian Brake – photography; New Zealand Printmakers
21 June – 9 July: Hot Rods
12 – 23 July: Paintings of People by students of Taranaki schools
26 July – 20 August: Taranaki Review – art and crafts
24 August – 3 September: Benson & Hedges Art Award 1978
Tuesday to Friday: 10.30 a.m. – 5 p.m.
Saturday and Sunday: 1 p.m. – 5 p.m.

NATIONAL ART GALLERY, Buckle Street, Wellington Tel. 859 703
Continuous temporary exhibitions and permanent exhibitions of New Zealand and international paintings, works on paper, photography, sculpture and ceramics
Daily: 10 a.m. – 4.45 p.m.

PETER McLEAVEY GALLERY, 147 Cuba Street, Wellington Tel. 72 3334, 84 7356
June: Laurence Aberhardt
July: Philip Trusttum
August: Robin White
September: Milan Mrkusich
Monday to Friday: 11 a.m. – 5.30 p.m.

ROBERT McDOUGALL ART GALLERY, Botanic Gardens, Christchurch, 1 Tel. 61 754
Continuous temporary exhibitions. Permanent collections of New Zealand, British and European paintings, prints and sculpture, Japanese prints and pottery
Monday to Saturday: 10 a.m. – 4.30 p.m.
Sunday: 2 p.m. – 4.30 p.m.

Overseas

LOUISE WHITFORD GALLERY, 25A Lowndes Street, London S.W.I. Tel. 01-235-3155/4
19th- and early 20th-century European and Australian paintings

COMPETITIONS AND PRIZES

This guide to art competitions and prizes is compiled with help from a list published by the Art Gallery of New South Wales

Queensland

CAIRNS ART SOCIETY CALTEX OPEN ART EXHIBITION: Particulars from: Secretary, Cairns Art Society, Box 992, P.O., Cairns 4870.

CLONCURRY ERNEST HENRY MEMORIAL ART CONTEST: Particulars from: Secretary, Cloncurry Arts Society, Box 3, P.O., Cloncurry 4824.

GOLD COAST CITY ART PRIZE: Particulars from: Secretary: Gold Coast Art Gallery Acquisition Society, Box 3, P.O., Surfers Paradise 4217.

DALBY ART PURCHASE: Particulars from: Hon. Secretary, R. W. Collins, Box 509, P.O., Dalby 4405.

TOOWOOMBA ART AND CERAMIC COMPETITION AND EXHIBITION: Particulars from: Kevin McSweeney, Box 405, P.O., Toowoomba 4350.

TRUSTEES PRIZE FOR PAINTING: Particulars from: Queensland Art Gallery, 6th Floor, MIM Building, 160 Ann Street, Brisbane 4000.

New South Wales

BATHURST ART PRIZE: Particulars from: Hon. Secretary, Bathurst Art Prize, 224 Peel Street, Bathurst 2795.

BEGA CALTEX ART AWARD: Particulars from: Mrs. A. Morris, Box 121, P.O., Bega 2550.

BLAKE PRIZE FOR RELIGIOUS ART: Closing date: 23 August 1978. Particulars from: Secretary, Box 4484, G.P.O., Sydney 2001.

CAMPBELLTOWN CITY FESTIVAL COMMITTEE ART COMPETITION: Particulars from: Secretary, Campbelltown City Festival Committee, Civic Hall, Campbelltown 2560.

GOULBURN LILAC TIME COURT HOUSE ART EXHIBITION: Particulars from: Secretary, Goulburn Art Club, Box 41, P.O., Goulburn 2560.

GRAFTON JACARANDA ART EXHIBITION: Particulars from: Mrs Heather Roland, 3 Riverside Drive, South Grafton 2481.

INVERELL ART SOCIETY ANNUAL COMPETITION AND EXHIBITION: Particulars from: Secretary, Inverell Art Society, Box 329, P.O., Inverell 2360.

NEW SOUTH WALES TRAVELLING ART SCHOLARSHIP 1978: Closing date: *18 August 1978*. Particulars from: Executive Member, Division of Cultural Activities, Premier's Department, N.S.W., 18 Pitt Street, Sydney 2000.

RAYMOND TERRACE ANNUAL ART SHOW: Particulars from: Art Show Committee, Box 123, P.O., Raymond Terrace 2324.

Victoria

LATROBE VALLEY PURCHASE AWARDS: Particulars from: Director, Latrobe Valley Arts Centre, Box 708, P.O., Morwell 3840.

WARRNAMBOOL HENRI WORLAND MEMORIAL ART PRIZE: Pariculars from: Director, Warrnambool Art Gallery, 214 Timor Street, Warrnambool 3280.

PRIZEWINNERS

Queensland

TELEGRAPH HOME SHOW ART EXHIBITION 1978:
Winners: 1st: Ken Mitchell; 2nd Colin Merrill

New South Wales

COWRA FESTIVAL OF THE LACHLAN VALLEY ART COMPETITION 1978:
Judge: Joshua Smith
Winners: Open: Robert Newman; traditional: Richard Tuvey; watercolour: Peter Constantellis

HUNTER'S HILL MUNICIPAL ART EXHIBITION 1978:
Judges: Hector Gilliland, Ken Unsworth, Frank Watters
Winner: Charles Cooper

MANLY ART GALLERY SELECTION EXHIBITION 1978:
Works by Graham Austin, Earle Backen, Hector Gilliland

and Ena Joyce were purchased upon the advice of Harold Greenhill, Newton Hedstrom and Clarice Thomas

PORTLAND SECOND ANNUAL INVITATION ART EXHIBITION 1978:
Works by Alan Baker, Gary Baker, Frederic Bates, Brian Blanchard, Bob Cunningham, Gary Dunreath-Cooper, Brian Hunter, Mary Kirby, Ingrid Rayner, Joanne Thew were purchased upon the advice of Allan Hansen

ROYAL EASTER SHOW ART COMPETITIONS 1978:
Judge: Erik Langker
Winners: rural traditional: 1st: Colin Parker; 2nd: H. A. Hanke; 3rd: William Grunstein
Judge: William Pidgeon
Winner: portrait: Leeka Gruzdeff
Judge: Elwyn Lynn
Winner: still life: Joan Meats
Judge: Allan Hansen
Winners: watercolour: 1st: Frank McNamara; 2nd: Margaret Coen; 3rd: Charles Bush
Judge: Martin Sharp
Winner: abstract or modern: Geoff Harvey
Judge: David Aspden
Winner: seascape: Max Miller
Judge: Pamela Thalben-Ball
Winner: miniature: Reina Melbourn
Judge: Tony Coleing
Winner: sculpture: Ian Gentle
Judge: Wallace Thornton
Winner: 'Human Image': Shirley I. Kinny

Victoria

CORIO ROTARY ARTS FESTIVAL AWARDS 1978:
Judges: Peter Anderson, Margaret Rich, Graeme Sturgeon
Winners: painting: Robert Miller, Garry Corbett, Maurine Grose; print: Ian Parry
sculpture: Noel Davis
Judge: Paul Divola
Winners: pottery: Helen Gardiner, Chris Witteveen

RECENT ART AUCTIONS

Christie, Manson & Woods (Australia) Limited, 20 – 21 March 1978, Melbourne

ARMFIELD, David: Flame robin, oil, 69 x 91, $200
ASHTON, Julian: Figures by the Hawkesbury, watercolour, 47 x 30, $1,450
BENNETT, W. Rubery: Morning sun, oil, 25 x 30, $2,400
BOYD, Arthur: Snow at Mount Donnabuang, oil, 57 x 57, $1,200; Nebuchadnezzar in flames, pastel, 47 x 62, $700
BUNNY, Rupert: Seated nude, pen-and-ink, 29 x 20, $600
COOPER, Thomas Sidney: In the meadows, oil, 115 x 163, $5,000
CROOKE, Ray: Canefield, Yorkey's Knob, oil, 60 x 91, $2,500
DRYSDALE, *Sir* Russell: Young mother and child, india ink and wash, 48 x 29, $1,200
DUNLOP, Brian: Backyards in a Sydney suburb, oil, 49 x 74, $500
EUSTACE, A. W.: Mounain bush landscape, oil, 17 x 22, $250
FRIEND, Donald: Island boys, india ink and wash, 46 x 31, $400
FULLBROOK, Sam: Granite rock, oil, 30 x 40, $250
FOX, E. Carrick: Beach scene, oil, 25 x 34, $850
GARRETT, Tom: The light, monotype and watercolour, 27 x 26, $1,350
GILL, S. T.: Market Square, Castlemaine, Forest Creek, 1855, oil, 14 x 23, $1,500
GLEESON, Jamea: Orpheus – The lyre, The song and The search, triptych, oil, 14 x 17 and smaller, $700
GLEGHORN, Tom: Fighting ground, Hill's End, gouache, 29 x 22, $100
GLOVER, John: A view of Ullswater, oil, 78 x 115, $6,500
GRITTEN HENRY: Fitzroy Gardens with St Patrick's Cathedral, the Treasury Building and St Andrew's Church beyond, watercolour, 33 x 47, $10,500
GRUNER, Elioth: Autumn, Cremorne, oil, 30 x 47, $500
GULLY, John: Lake Wanaka with Mount Aspiring in the distance, watercolour, 30 x 49, $2,800
HEYSEN, *Sir* Hans: The river at Ambleside, watercolour, 32 x 40, $3,200
HEYSEN, Nora: Spring flowers, oil, 45 x 40, $850
JACK, Kenneth: Waterhole, Lerderberg River, oil, 82 x 121, $2,500
JUNIPER, Robert: Desert flowers, oil, 34 x 29, $350
KAHAN, Louis, Four figures, pencil, ink and gouache, 55 x 75, $1,000
LAMBERT, George W.: Woman and man, pencil, 24 x 17, $320
LEACH-JONES, Alun: Untitled, gouache, 75 x 89, $400
LISTER, William Lister: Beach scene, watercolour, 36 x 56, $320
LONG, Sydney: In a ploughed field, oil, 20 x 24, $300
LOXTON, John S.: Near Mount Buffalo, watercolour, 31 x 39, $380
McINNES, W. B.: Harvesting near Heidelberg, with the Dandenongs in the distance, oil, 63 x 79, $3,000
MEDNIS, Karlis: Mixed wildflowers in a bowl, acrylic, 51 x 63, $90
MOLVIG, Jon: Sailing boat, oil, 40 x 51, $300
MURCH, Arthur: Afternoon sun, oil, 23 x 27, $180
NERLI, *Marchese*, Girolamo: Portrait head, oil, 39 x 30, $850
NOLAN, Sidney: Antarctica, acrylic, 58 x 73, $850
ORBAN, Desiderius: Cathedral, mixed media, 51 x 38, $200
PEELE, James: A New Zealand mountain lake landscape, with pioneers camped by a track, oil, 63 x 114, $600
PERCEVAL, John: The crossroads, pencil, 35 x 46, $900
PRESTON, Margaret: White and red hibiscus, oil, 52 x 51, $9,500; Flowers, coloured woodcut, 31 x 22, $600
PUGH, Clifton: Near Tibooburra, gouache, 54 x 74, $1,400
ROLANDO, Charles: Bush landscape at evening, with black swans on a creek, oil, 62 x 104, $650
SCHELTEMA, Jan Hendrik: Landscape with horses grazing, oil, 48 x 73, $4,800
SIBLEY, Andrew: Portrait study, acrylic, 76 x 53, $160
SMITH, Grace Cossington: Near Roseville Bridge, oil, 44 x 40, $950
STRUTT, William: Dates on the stalk, pencil and watercolour, 17 x 27, $65
STURGESS, Reginald W.: Beach scene at Williamstown, watercolour, 23 x 41, $850
TUCKER, Albert: Nude, charcoal, 37 x 23, $140
TURNER, James A.: Anticipation, oil, 22 x 32, $1,800
WAKELIN, Roland: Centennial Park, oil, 55 x 75, $1,500
WALLER, Napier: The questing knight, woodcut, 27 x 22, $180
WEBB, George A. J.: Harvesting near the Grampians, oil, 61 x 104, $2,300
WHEELER, Charles A.: Harbour scene, oil, 20 x 26, $400
WILLIAMS, Fred: Cheetah, drypoint etching, 15 x 10, $300
WILSON, Dora L.: A nude, pastel, 73 x 53, $1,500
WITHERS, Walter, oil, 25 x 33, $1,900
YOUNG, W. Blamire: Forest landscape, watercolour, 15 x 18, $500

RECENT GALLERY PRICES

BALSON, Ralph: Painting, (*c.*1958), oil, 60 x 75, $3,500 (Beth Mayne, Sydney)
BURNS, Hilary: Mauve lady, 1977, pastel, 74 x 54, $180 (Watters, Sydney)
CAMBRIDGE, Enid: Fuller's Road, 1942, pencil and wash, 34 x 47, $450 (Macquarie, Canberra)
CASSAB, Judy: Morning mist Batur, oil, 120 x 150, $1,200 (Town, Brisbane)
CONNOR, Kevin: Farewell to the house in Moruben Road, 1977, acrylic, 133 x 183, $6,500 (Macquarie, Sydney)
DUNLOP, Brian: Morning Ebenezer, gouache, 50 x 75, $1,400 (Beth Mayne, Sydney)
FRENCH, Leonard: Pale Rain, enamel, 155 x 140, $7,500 (Greenhill, Adelaide)
GLOVER, John: A view of the town of Durham with cows grazing in the foreground, (*c.*1792), pencil and coloured washes, 55 x 85, $4,500 (Foscan, Hobart)
HADLEY, Basil: Red monolith I, (1977), oil, 122 x 153, $850 (Bonython, Adelaide)
HAWKINS, Weaver: Staircase, 1957, watercolour, 55 x 38, $300 (Macquarie, Sydney)
HEYSEN, *Sir* Hans: Glenelg Beach Dec. 1936, watercolour, 32 x 40, $4,000 (Foscan, Hobart)
HODGKINSON, Frank: Sepik image I, 1978, lithograph, 49 x 65, $65 (Realities, Melbourne)
JONES, Geoff: Two white vases, 1977, oil, 43 x 34, $450 (Australian, Melbourne)
JONES, Paul: Camellia 'Kamo Hon Ami', 1977, acrylic, 66 x 31, $1,200 (Osborne, Adelaide)
LAW-SMITH, Joan: Lily and bulb, (1977), watercolour, 54 x 36, $950 (Osborne, Adelaide)
LEWERS, Margo: The fourth, P.V.A., 70 x 120, $1,500 (Town, Brisbane)
LYMBURNER, Francis: Head of dark girl, oil, 50 x 38, $1,000 (John Cooper, Surfers Paradise)
MacPHERSON, Robert: Trace I, 1977, acrylic, 16 panels each 30 x 30, $850 (Ray Hughes, Brisbane)
MORRIS, Frank: Little black cormorants, 1977, tempera, 87 x 61, $2,000 (Australian, Melbourne)
PRESTON, Margaret: Nude with dog, 1925, woodcut, 12 x 22, $450 (John Cooper, Surfers Paradise)
RIGBY, Jeff: Castle Hill, A.C.T. II, oil, 36 x 60, $600 (Macquarie, Sydney)
ROBINSON, John: Niko Cas, (1977), photograph and acrylic, 184 x 123, $900 (Realities, Melbourne)
RUSSELL, John Peter: The Needles, Belle Isle, 1904, watercolour, 38 x 56, $4,000 (Artarmon, Sydney)
RYMILL, Margaret, Datura, 1977, oil, 40 x 30, $350 (Osborne, Adelaide)
SMART, Jeffrey: The dome, (1977), oil and acrylic, 75 x 75, $6,000 (Australian, Melbourne)
SMITH, Ian: Girl in a cabin, (1977), acrylic, 152 x 122, $750 (Ray Hughes, Brisbane)
STRACHAN, David: Horse and rider, 1958, monotype, 31 x 48, $750 (Beh Mayne, Sydney)
WESTWOOD, Bryan: Two mallards from Joe, (1977), oil, 130 x 101, $4,250 (Bonython, Adelaide)

SOME OF THE GALLERIES' RECENT ACQUISITIONS

Australian National Gallery

The following list includes recent purchases of Australian art made since June 1977:

ASHTON, Julian: Portrait of Helen Ashton, oil (*c.*1890)
BEADLE, Paul: Drawing of a bird, 1946, pencil (Gift of John Brackenreg)
BOYD, Merric: Landscape pot, 1916, ceramic
BRITTEN, Fred C.: Drawing of Burrawang, pencil (Gift of John Brackenreg)
DAVIDSON, Bessie: Still life, (*c.*1930), oil
DAVIS, John: Bicycle I, 1976, mixed media construction
DELAFIELD COOK, William: A haystack, 1976, acrylic
DOBELL, *Sir* William: Sketch for The Cypriot, 1937, sepia and ink wash; The red lady, 1937, oil; Chez Walter, 1945, oil; Portrait of Harry Jayton, oil, 1956/57; Sketch for Portrait of Harry Jayton, 1956/57, oil

FEINT, Adrian: Ex Libris engravings from the Adrian Feint Collection by various artists including 6 works by Lionel Lindsay; 144 Ex Libris woodcuts by Adrian Feint; drawing of two Japanese subjects, ink (Gift of John Brackenreg)
FULLWOOD, A. H.: Belmont, 1891, watercolour
GLOVER, John: Italian scene, 1841, oil
HALL, Bernard: Self-portrait as a young man, (*c.*1880); Portrait of J. Montgomery, 1885; The quest, (*c.*1905); Dawn, (*c.*1905); Twilight, (*c.*1905), all oil
HAXTON, Elaine: Journey to the moon, ballet, (*c.*1960), (folio of 100 sheets of drawings), pencil and gouache; Hassan, project for a proposed play, (*c.*1960), (folio of 6 sheets of drawings); Daughter of silence, film, 1962, (folio of 118 sheets of drawings), pencil and gouache
HEYSEN, *Sir* Hans: Sunset, 1904, waercolour
MILLER, Godfrey: Nude and the moon, 1961-64; Still Life – fruit and flowers, 1957-61, both oil; 362 drawings and 4 notebooks containing art philosophical writings and drawings
LAMBERT, George: Mrs Ralph Read, 1917, pencil (not included in gift); 6 pencil drawings (sketches for costumes and stage designs for Persian Gardens); Portrait sketch of Julian Ashton; 2 head studies; 2 pen sketches (Gift of John Brackenreg)
LAWRENCE, George F.: Houses along the Seine, Paris, pen-and-ink (Gift of John Brackenreg)
LINDSAY, Norman: The curtain, 1919; From the moon, 1920; The dream merchant, 1920, hand-coloured etchings
McGRATH, Raymond: 1 etching and 9 wood engravings (Gift of John Brackenreg)
MacKENNAL, *Sir* Bertram: Young girl, 1892, bronze relief; Atlanta, bronze
MAKIN, Geoffrey: Near Yan Yean, 1977, oil
MEDWORTH, Frank: Untitled, monotype (Gift of John Brackenreg)
PARR, Lenton: Izar, 1975, painted steel sculpture
PEASCOD, Alan: Large jar, 1977, pottery
PERRY, Adelaide: 8 untitled drawings and sketchbook of 22 drawings (Gift of John Brackenreg)
PLATE, Carl: Segments autumn, 1964, P.V.A.
PREST, Trefor: Goodnight sweet chariot, 1976, chromed steel and brass sculpture
PROCTOR, Thea: Sketchbook of 58 leaves (Gift of John Brackenreg)
RAE, Iso: Woman in garden, 1898, oil
SHANNON, Michael: Six little tailors, (*c.*1957), gouache and watercolour; Studio interior, 1958, oil
SOUTER, D. H.: 192 works on paper (Gift of John Brackenreg)
STREETON, *Sir* Arthur: A million acre garden, Lapstone, 1892, watercolour
TAYLOR, Michael: Diptych: Night piece with flying clouds, 1976; Moon rise, 1977, both oil
WILSON, Eric: Doorway in Venice, 1939, oil; collection of 47 student drawings, 1934-36

Queensland

BALSON, Ralph: Untitled, double-sided, 1961, oil
CONDER, Charles: Landscape with theodolite, oil (Gift of Lady Trout)
DOBELL, *Sir* William: Kensington Gardens, oil (Gift of Lady Trout)
GRUNER, Elioth: Beach scene, Bondi; The wave; Dreamy Morning, Middle Harbour, Sydney, all oil (Gifts of Lady Trout)
JENNER, Isaac W.: Coast with fishermen; Landscape, sunrise, both oil (Bequest of the late Edris Marks)
LETHBRIDGE, John: Double-ended series No. 3; Double-ended series No. 4, both pencil, gouache and graphite
LONG, Sydney: Untitled landscape, oil (Gift of Lady Trout)
McCUBBIN, Frederick: The edge of the forest, oil (Gift of Lady Trout)
McINNES, W. B.: Landscape, oil (Gift of Lady Trout)
MacPHERSON, Robert: Untitled, May 1977, acrylic (Gift of Queensland Art Gallery Society)
MOLVIG, Jon: Portrait of Russell Cuppaidge, oil
STREETON, *Sir* Arthur: Sketch for *Still glides the stream and shall for ever glide*, oil (Gift of Lady Trout)

Art Gallery of New South Wales

BALDESSIN, George and TILLERS, Imants: According to Des Esseintes, 1976, series of 5 etchings
CARRIERE, Eugene: Rodin sculpture, 1900, lithograph
COBURN, John: Kuringai, 1977, oil
CUPPAIDGE, Virginia: Wakanda, 1974, acrylic
DUNLOP, Brian: The first room; Prism, both watercolour (Thea Proctor Memorial Fund)
GLOVER, John: A wooded river landscape, watercolour
LEVESON, Sandra: Dionysius, 1975-76, oil
LINDSAY, Lionel: 18 drawings (Gift of Peter Lindsay)
STELLA, Frank: Khurasan Gate variation II, acrylic (Gift of the Art Gallery Society)
STRUTT, William: Study for David's first victory, 1868, pencil
WHISTLER, J. McNeil: Turkeys, Venice, 1879-80, etching

National Gallery of Victoria

BRADY, Matthew: 4 Albumen prints (1865)
DIXON, *Capt.* Henry: 3 Indian albums (1859-64)
EVANS, Frederick H.: Portrait of Audrey Beardsley, 1895, gravure
FRIEDLANDER, Lee: 12 prints, 1965-75
GIBSON, Ralph: 6 prints, 1970-75
KOREAN: Jar, Silla Dynasty, 5th, 6th century A.D., earthenware
KOSUTH, Joseph: One and three brooms, 1965
LIU, KUO-SUNG: Snow at the creek, 1967, ink and colour painting
LOPEZ, Jose and Medina, Luis: 11 prints, 1970-75
PHOTOGRAPHY: Fiona Hall, 3 photographs, 1976-77; Lewis Hine, 2 photographs, 1911-12; Frank Hurley, 12 photographs of Shackleton's Antarctic expedition, 1915-16; Grant Mudford, 4 photographs, 1975-76
SAUDEK, Jan: 21 prints, 1965-74
TUNG CHI-CHANG: Landscape, 1617, ink painting

Art Gallery of South Australia

BEATTIE, Roy: Meat hatchet, (1977), etching
COCKERHAM: The S.Y. *Adele*, (1907), oil
COUNIHAN, Noel: The miners, (1963), oil
DOWLING, Robert: Portrait of Mrs Hannah Dowling; Portrait of Reverend Henry Dowling, both (1854-57), oil
ELLIS, Don: Ring, (1977-78), silver, acrylic, brass
HERDE, Helen: Three double-walled carved pots; lidded container, all (1977-78), porcelain
HERMAN, Sam: Tall brown bottle, (1977), hand-blown glass
HILL, Andrew: L'Ultima; Early morning exercise, both (1977), silkscreen
JAPANESE: (Unknown): A woman smoking; A shoki or demon, both (*c.*1900), ink
JENYNS, Lorraine: Baboon with banana; Bring on the big cats; Brigitte the bearded lady, all (1977), stoneware
LA GERCHE, Geoff: Jars and brushes, (1977), intaglio
McCORMACK, Christine: Jugglers, (1975); Gold Coast customs, (1976), both etching and aquatint
MEDLIN, Pru: Leda and the birds, (1977-78), linen and hand-spun wool
NEWMARCH, Ann: Queen of Hearts; Ace of Spades; Colour me bold, all (1977), silkscreen
PHOTOGRAPHY: Aaron Siskind, Chicago, (1949); St Louis, (1953), both black-and-white photographs
REYNELL, Gladys: Old Irish couple, (1915), oil
SCOTT, Eric: Paris (1924) etching
SENBERGS, Jan: Monument, (1969); We're moving (1971), both silkscreen
THANCOUPIE: Ayala; Koorigun the brolga, both (1977), stoneware
TIEPOLO, Giambattista: St Peter of Alcantara, red chalk

Western Australian Art Gallery

ASPDEN, David: Black light No. 4, 1976, acrylic
BRACK, John: Model with black and red rug, 1975, conté
BEATTIE, RAY: The biddy founder, 1976, colour etching and collage
COBURN, John: Person throwing a stone, 1977, pencil, ink and wash
COUNIHAN, Noel: Study of Jillian, 1977, charcoal
DICKERSON, Robert: Sketch for man in the moonlight, charcoal
GARLING, Frederick (attributed): View from Darling Ranges, (*c.*1827), watercolour
GILLILAND, Hector: Saqqara VII, 1977, charcoal and watercolour
GLEESON, James: Lucifer, 1976, ink and wash, monoprint, airbrush and collage
HIGGINS, Thomas: Reverse x 4, 1977, eching and drypoint
HINDER, Frank: Drawing No. 1, 1967, ink, felt pen and wax
JONES, Ashley: Floating Rose, 1976, etching and aquatint
OLSEN, John: Toward the Void No. 3, 1975, ink (Gift of Rudy Komon); Bird landing in the lake, 1975, ink, crayon and acrylic
PASSMORE, John: Untitled drawing, 1959, pen-and-ink and wash
ROSE, David: Bateau Bay, 1973, pen-and-ink and watercolour
STANNAGE, Miriam: A journal of the arts, 1976, hand-coloured offset lithograph
STOLWIJK, Dick: Shell, etching (Gift); Apple, etching and aquatint
TAYLOR, Helen: Dresser, 1977, etching and aquatint
WARREN, Guy: Forgotten forest V, 1974, watercolour
WEBB, A. B.: Trees and shadows, watercolour; The old mill, South Perth, lithograph (Gifts of the Webb family)
WERNER, Baynard: Green ideas sleep furiously, 1977, colour serigraph
WILLIAMS, Fred: Landscape, 1976, ink and charcoal

Tasmanian Museum and Art Gallery

COX, Roy: Mt Dromedary, watercolour
HANSEN, Ragnar: Walking stick, sterling silver and ebony; Neckring, sterling silver and iron
HEDGES, Delton: Child's rocker and high chair, blackwood and plywood
JOHNSON, Nicole: Snippet of the 70s, Gobelin-style tapestry, wool
LALIQUE, Rene: Toilette box, (*c.*1920), glass
PIGOTT, Gwyn: Teapot, wood-fired stoneware
RALPH, David: 3 Spherical boxes, Huon pine
WESTFIELD, Clare: Brooch, sterling silver, polyester resin and cotton

Newcastle Region Art Gallery

BEATTIE, Ray: Meat hatchet (Print Council of Australia Patron Print)
COBURN, John: Creation, set of 7 prints
EDWARD, John: The first day of Creation; The third day; Fish and fowl – Genesis, prints
GODDARD, Barrie: Flinders series – Morning vista, painting (Gift of the Newcastle Gallery Society)
NEWMARCH, Ann: Queen of Hearts (Print Council of Australia Member print)
RANKIN, David: Back of Talavera Road, print

Editorial

This Special Number of *ART and Australia* is given almost completely to the art scene in Brisbane, Queensland.

The decision to produce such a special number was prompted by the success of the Institute of Modern Art in that city. This experimental foundation, funded partly by the Visual Arts Board of the Australia Council and the Queensland State Government, and partly by public subscription, has enlivened the scene in Brisbane and brought the attention of a wide public to *avant-garde* art originating not only in Australia but also abroad.

Besides having the stimulus of IMA, as it is generally known, Brisbane has benefited by the University of Queensland's decision to establish a gallery to house its own and other collections that have been bequeathed or given to it, a gallery that is not only for the use of University students and staff but also one that opens its doors to the general public who are welcomed and encouraged to use it.

In addition to articles about these two stimulating projects, two artists have been singled out for notice – Gordon Shepherdson and Robert MacPherson. The former has been painting for some years and should have been noticed more enthusiastically but his works are dark and sombre, in no way decorative, and difficult of reproduction. His haunting paintings have been largely neglected by collectors, dealers and critics alike. The latter artist is a lively, intellectual painter who is also out of the mainstream.

When the new Queensland Cultural Centre opens in 1982, a special number of this journal will be devoted to it; in the meantime, we offer an illustration of its proposed new building. An assessment of this, when operating, and an article about the Gallery's very special collection should make an interesting number.

Mr Geoffrey James of the Canada Council has recently visited Australia and travelled extensively from Brisbane to Perth. He singled out as the two most enlivening aspects of the art scene in this country the Institute of Modern Art in Brisbane already referred to and the Jam Factory in Adelaide.

During the tenth Adelaide Festival of Arts, the Jam Factory staged *Concerto in B Sharp* by Bo Jones, an apiarist as well as an artist, a brilliantly conceived installation relating the bees-gathering-honey process to music. It was both inventive and exciting.

In the garden of the Contemporary Art Society of Australia (S.A.) premises at Parkside, we were delighted by a Monster Playground comprising a number of constructions for children to scramble over, designed and executed by John Keogh. These were the best of their kind we have seen, and the children using them, judging from the reactions, would have agreed.

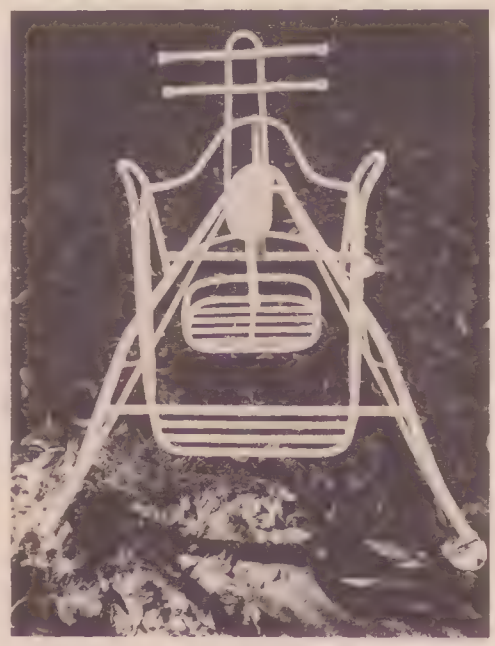
Sculptural in every sense, some assembled from found objects, they had an authority as works of art and, at the same time, provided safe playthings for children. Any municipal council or kindergarten school attempting to establish or refurbish playgrounds for children should try to persuade Mr Keogh to repeat some of his designs for swings and see-saws or to invent new pieces especially for them.

To have seen these two exhibitions made a visit to the Adelaide Festival worthwhile and indeed the whole standard of the Festival was such that it seemed unfortunate that Mr Anthony Steel will not be continuing in the position of Artistic Director and that we are to lose him to California.

Although the opening happening devised by Antoni Miralda went awry (partly through lack of co-operation), we must congratulate the Festival Committee on engaging a designer with an international reputation, one who thinks broadly and extravagantly (not in the financial sense).

If we have complaint against the tenth Festival it might be that the visual arts seemed to be suffering some neglect. In the earlier Festivals retrospective exhibitions of the work of people such as Arthur Boyd, Leonard French and Lawrence Daws made it almost imperative for those concerned with the arts to visit Adelaide. The main event this year, the 'El Dorado: Colombian Gold' exhibition is now visiting galleries in other states.

The Adelaide Festival of the Arts has proved itself to be the most important cultural festival in this country. If it remains specialist and does not seek to satisfy too diverse an audience, if it can afford to bring to Adelaide more exhibitions and musical and theatrical events that will not continue the Australian circuit, it has every hope of becoming one of the great festivals, such as that held at Edinburgh. After all, few cities are more agreeably suitable for staging such an event.



JOHN KEOGH PLAYGROUND CONSTRUCTIONS
Photographs by Michael Kluvanek

Obituary: Sir Daryl Lindsay by Colin Caldwell

Photograph by Athol Shmith

Sir Daryl Lindsay, A.R.W.S., died on Christmas Day 1976 and the news came as a shock to all who are concerned with art. He was the last of a distinguished family of artists which included his brothers Sir Lionel, Norman, and Percy Lindsay as well as his sister, Ruby Dyson; he was also the Director of the National Gallery of Victoria and an active member of many organizations. Sir Daryl's judgement and personality have had an enormously stimulating influence on art and collecting in this country. For those of us who knew him personally his death brought a very real sense of loss and with it the realization that never again would we enjoy his company, his friendship, his conversation. Without him life was diminished by so much.

Sir Daryl's early life, including his experiences in youth on outback stations (a period that greatly influenced him) has been well described in his own book *The Leafy Tree* (1965) and there is little need to recapitulate here. In this same book, he tells us how, in hospital in England during World War I he felt the need to be an artist like his brothers.

It was the urge to draw and paint that set the pattern for his future career and allowed him to express himself fully and in ways that would not have been possible in other circumstances. In London, after the war was over, he began looking at pictures in the public galleries, and a sharp eye plus a remarkable visual memory enabled him to develop, over the years, a high degree of connoisseurship. Some time after his marriage and return to Australia, Sir Daryl felt the need to get away from the city and find a quiet place where he could paint undisturbed. This led to the purchase of Mulberry Hill, Baxter, a farm where he had built, to his own design, the house that was to be the background of his life. He was already collecting and filled his new house with pictures, furniture, and objects. As a collector, his eye was governed by that strict standard of taste which he applied throughout his life. It is ironical that the very word 'taste' is now sometimes used in a derogatory sense. Mulberry Hill gave him also an interest in farming and country life without which he would not have been happy. It is possible that many people did not know of his deep attachment to the land and the things of the land: the horses, the cattle, and the rhythm of changing seasons.

The peaceful life of painting at Baxter had to be abandoned in 1942 when Sir Daryl was appointed Director of the National Gallery of Victoria. Now he had to live in overcrowded, war-time Melbourne and fit into the routines of a public official. Despite these disadvantages, the appointment gave him full scope to exercise his connoisseurship and taste and to use his gifts of judgement, wisdom and shrewdness.

In those days the staff of the Gallery was very small and a great deal of the work which would nowadays be done by the staff devolved upon the director himself. The present large staff was away in the future. He had the ability of getting along well with people – an essential attribute for a director – and in his relations with the trustees was ably supported by Sir Keith Murdoch. Trustees can be hesitant or just uninformed, but by tact and sometimes by expressing forthright opinions he was able to achieve a great deal.

Long before he came to the Gallery, Sir Daryl had been interested in the possibilities of the Felton Bequest and now as Director he did his best to ensure that the funds were used to acquire the finest things available. Not only did the Gallery add many notable pictures during his term of office but also his arrangement and hanging as well as the decoration of the galleries (in the old building) were an enormous advance. Beautiful things could now be seen in a fine environment.

Upon his retirement Sir Daryl received in 1956 the honour of knighthood but retirement did not mean for him merely a return to painting and a withdrawal to country life at Baxter. He had always been very active and did not allow increasing lameness to inhibit his interests. Far from being idle, his time was fully occupied by the Commonwealth Art Advisory Board (as Chairman 1960-69), the Canberra Planning Commission as well as the affairs of the Commonwealth Stamp Board. It should be added also that the establishing of a National Gallery in Canberra owes quite a lot to him. All these tasks took up much time and involved a deal of travelling.

These activities would seem enough for anybody, but during this same period Sir Daryl applied his creative energies in another and different direction when he took a vital part in the founding of the Victorian National Trust. The idea of a body of this sort had the backing of a small group of enthusiasts but it can be said that without his driving force, wisdom and personality, the Trust might not have become a practical reality and the important body it is today. He served the Trust as Chairman and as President. It is worth mentioning, too, that in the early years at Como he devoted, out of a busy life, much time and thought to the house and its contents.

Deafness did not prevent him from taking an intense interest in people and events and he had a large circle of friends. Even in recent years (somehow we never thought of him as old) he maintained an acute interest in what was happening and would discuss all sorts of things by the fire in his studio. His comments on the current scene were enlightening, often wry, forthright and frank: 'We live in a barmy world'; 'The taste of a housemaid'.

Those who knew Sir Daryl well valued the privilege. Not only was he an able and perceptive commentator on the world around us, but also some quality in his personality, a certain warmth, reached out to others so that an afternoon spent with him left one enlivened and stimulated by fresh ideas. In his comments on works of art, he was to some degree a teacher – albeit quite unconscious of the fact – and his casual remarks about a picture could be instructive and enlarged appreciation. His friends will always think of Sir Daryl in relation to Mulberry Hill with its wide and open landscape. Here the fine collection which expressed his taste formed his natural background. Luncheon or dinner was always a pleasure. His delight at seeing people and his chuckling laugh stimulated conversation that jumped from one thing to another and could embrace many topics. Mostly, talk went on long after the meal was over for there was always something more to discuss – until the time came to think of cars and the homeward journey.

'Aspects of Australian Art 1900-1940' by Joan Kerr

'Aspects of Australian Art 1900-1940' is the first exhibition that the Australian National Gallery has assembled for the provinces. It will cover 16,000 kms and visit 20 centres around Australia, travelling from April 1978 until May 1980. Hence the Gallery's first aim is – in the words of James Mollison, its Director – to bring to the doorsteps of the people of Australia 'selections of works being collected on their behalf'. At first sight it therefore seems surprising that the National Gallery should have limited the exhibition to works done between 1900 and 1940 – a period that James Gleeson, who has assembled the collection, admits is traditionally regarded as a 'trough' in the history of Australian art. For a first tour the Gallery could have been expected to echo the 1977 'Aspects' show of the Art Gallery of New South Wales which had a similar purpose (and title), but encompassed representative works from the entire history of Australian painting. Deliberately to choose Australia's artistic trough is as illuminating about Canberra's attitudes as about art's aspects.

A complete history exhibition could have shown only token works, and so been unable to add anything to Sydney or Melbourne's well-known collections: to choose one of the peaks could at most have illuminated only a small corner of a well-lit scene. By grubbing around in the trough Gleeson and Mollison have come up with the odd pearl, as well as with a new analysis of the composition of the swill.

The pearls are, appropriately, few and generally small. They range from Hugh Ramsay's charming bravura portrait of Nellie Patterson (Melba's niece) painted not long before the artist's death in 1906 aged twenty-nine, to Ian Fairweather's striking *Hangchow*, painted in 1938, which is historically interesting in being one of the last oils painted by Fairweather and also an astonishingly early proto-Abstract-Expressionist work for Australia. Between these two stylistic extremes is Rupert Bunny's *Rape of Persephone* (*c.*1925), with its brilliant colours from Diaghelev's Russian Ballet and swirling forms out of Art Nouveau; while a different, but equally masterly, manifestation of the 1920s is Margaret Preston's modernistic reworking of neo-Impressionist forms and Australian subjects in her oil-paintings and woodcuts. The 1930s are best represented by Lloyd Rees's pencil and ink sketches, although Rees's superb draughtsmanship, which gives an architectonic strength to even the simplest subject, puts him in a class outside stylistic trends of the period.

All these artists are rightly appreciated as major contributions to Australian painting, although Ramsay's early death probably means that he is not as well known as he should be and Margaret Preston is still in the process of having her reputation upgraded. Still, there is only one very fine work by an altogether neglected artist – Ambrose Patterson's *Self portrait* (*c.*1902) – which Mollison justifiably claims as an important discovery. Patterson painted this complex arrangement of figure and mirrors in the Paris studio he shared with Ramsay between 1899 and 1902. Despite the Paris locale, its dramatic chiaroscuro and slim male figure in casual dress is reminiscent of Will Rothenstein's work in England about the same time, just as Ramsay's Nellie Patterson suggests an awareness of Sargent's society portraits. Paris was still seen through Anglo-Saxon spectacles tinted dark with the love of Velasquez.

It is clear from even such a rapid survey of what I see as the major works in the exhibition that Gleeson has presented us with a very historically oriented view of Australian art. 'Aspects' is intended as much for the historian as for the casual spectator and presents several paintings that stand for a movement rather than a man. Some are both typical and representative of a period, like the two French Impressionist beach scenes by Emmanuel Phillips Fox and his wife Ethel Carrick, or Sydney Long's 1914 version of *The spirit of the plains* which embodies a mythology symbolic of Art Nouveau in Australia. Others are more unusual when related to the painter's normal style. Bernard Hall, for instance, is not represented by one of his studio nudes but by a mysterious female draped only with transparent veils in two places where veils are not normally expected – across the face and legs – and seated, like G. F. Watts's *Hope*, on top of a globe. This painting, entitled *The quest* (*c.*1905) must represent the largest and most complete commitment to European Symbolism of any Australian painting, and illuminates an aspect of Bernard Hall's aestheticism usually found only in his words. George Lambert's *Weighing the fleece* (1921) is also exceptional in being more mannered and linear than his usual grand-manner paintings, but has an equal stylishness. The subject has naturally aroused unfavourable comparisons with Tom Roberts's *Shearing the rams* (1890), but if Roberts captured an age Lambert has at least pinned down a period.

Hall and Lambert are incidents in the history of emergent modernism which is the real theme of 'Aspects'. Once we get to the true Modernists, heralded by Roy de Maistre's pure abstract compositions of 1919 based on a syncretic theory of art, it is clear that Sydney in the 1930s had vastly better and more progressive painters than Melbourne (represented here by William Frater and Arnold Shore). Sydney's two Graces – Cossington Smith and Crowley – are most assured about what they are doing and why, but Ralph Balson's *Figure design* of 1938, although crude and uncertain in its relationship between figure and background is an even more committed echo of Europe, and a landmark in Balson's development.

The most important landmark of modernism is the final work in the exhibition – Sidney Nolan's *Moon boy* (1939) – a yellow circle with neck against an unrelieved dark background. Such minimalism marks a final stage in Nolan's early development, a furore in the local art world, and a last unqualified *hommage* to European art. After this both Nolan and Australian art were less determined to see themselves as part of the contemporary European tradition.

This 'Aspects' show is too small and too limited to confirm Mollison's belief that the history of Australian art will need massive re-evaluation when the complete collection is assembled but it is surely a pointer in that direction. Mollison clearly sees that the acquisition of an atypical work is more important than the merely typical, and he has also acquired echoes of Europe in a local context, signposts along the way in an artist's personal development, or good examples of a period style. If the collection shows a slight tendency to prefer the quirky to the average then this is clearly an advantage (Will Ashton's

HUGH RAMSAY PORTRAIT OF MISS NELLIE PATTERSON
Oil on canvas 137 cm x 107 cm
Australian National Gallery, Canberra

dreary view of the Seine is a striking instance of a lapse in this policy). All the paintings are worth exhibiting, even if some are more interesting because of their artistic context than their aesthetic excellence. However, I do feel that James Gleeson should have ignored sculpture altogether rather than include only two bronze Atalantas by MacKennal and Paul Montford. If they were meant to look like 'Donatellos among the wild beasts' the effect does not come off; the figures are too small and the beasts too tame.

The physical problems involved in mounting and touring such a show must have tempted the Australian National Gallery to select pictures whose primary attribute was to be as tough as old boots and as comfortable. Instead, it has chosen a controversial period and illustrated it with pictures that are not always easy to appreciate. Brisbane, Rockhampton, Broken Hill, Darwin, Fremantle, Sale, Shepparton, Geelong, Burnie, Wollongong, and the rest are getting a sophisticated exhibition which is not just about Great Pictures.

Book Review

Australian Antiques: First Fleet to Federation (Golden Press in Association with The National Trust of Australia (N.S.W.) Women's Committee. $24.95).

The first comprehensive volume on Australian antiques. The book covers the period 1788-1901 with chapters written by different authorities on Furniture, Silver, Pottery, Sea and Sail, Emu eggs, Needlework, Metal work, Glass and Jewellery. The book makes one aware of the tremendous optimism and drive of a pioneer country, qualities we seem to have lost today. Artisans were making luxury goods for a very small market. This point is well expressed by John Hawkins in his chapter on silver. He shows from the first census of 1832 that there was a potential buying silver market of only 300 in Australia. This reasoning is as follows:

Return of the Population of New South Wales According to a Census taken in November 1828

	Males	*Females*
Came free	2846	1827
Born in Colony	4473	4254
Free by Servitude	5302	1827
Pardoned	835	51
Convict	14,155	11,513
Total	27,611	19,472
Grand Total		47,083

One can rule out as silver buyers the female population of the period and discount the convicts and those born in the Colony (most of whom would have been too young to buy such items). If the percentage of the available public of 2,846 free settlers and, say, fifty successful ex-convicts had been wealthy enough to buy silver this would have amounted to 300. How many of these would have commissioned silversmiths? Of this commissioned work how little would have survived?

Another limiting factor was the high price of meltable silver. At Silversmith Alexander Dick's trial *c.*1840 evidence shows the value at almost $1 an ounce. The three colonies producing silversmiths were New South Wales, Victoria and South Australia. Tasmania had one silversmith, David Barclay, who worked between 1830 and 1884.

The furniture chapter is by Kevin Fahy, perhaps the world authority on Australian Colonial furniture. This is typically well researched and interesting. Although cabinet-makers' press advertisements appeared from the first four years of the nineteenth century, no documented pieces exist prior to the second decade of the century. By 1839 there were fifty-one master cabinet-makers active in Sydney. Between 1804 and 1855 newspaper advertisements list only 400 such names. The Australian market for English imported furniture exceeded that of American or Canada by 1840. Australian designs followed those of England but, like English provincial styles, were always a few years behind those of London.

Red cedar grew along the east coast as far south as the Victorian border. This was exported to Tasmania as early as 1804. Australia was the only country to make furniture completely from cedar; in England Lebanese cedar was used only for such pieces as the linings of drawers. A popular Tasmanian timber was Huon pine from the inaccessible west coast. This is light in colour, dense in mass and has the smooth yet knotty grain of English yew wood.

Australian furniture is rare and valuable if produced before *c.*1850. From that date the quantity of Australian furniture produced increased very considerably and style deteriorated, which was in step with what was happening in England.

The pottery and glass sections are written by Marjorie Graham, a well-known authority on this subject. Bricks were produced as early as July 1788 by a convict brickworker named Samuel Wheeler. The brickworks were situated at Brickfield Hill near the site of Anthony Hordern's store. The first potter was Samuel Skinner who accompanied his convict wife to Sydney in 1801 and advertised his wares as early as 1803. The year 1830 saw the establishment of the large Irrawang pottery north of Newcastle. There was no translucent porcelain made in Australia in the nineteenth century. Although rare glass tumblers were made in Sydney as early as 1812, and Melbourne had a glassmaker in the 1840s, no real quantity was made until the 1860s in Sydney. Melbourne produced bottles and wine glasses in the 1870s and Adelaide a little later.

The sections on furniture, silver and pottery naturally form the main sections of the book. The other sections are well illustrated and cover ground on which little has been written. The book is a valuable contribution to Australia's recorded history.

Peter Cook

Letters to the Editor

Sir,

Your readers may have been misled by some errors which appeared in the otherwise illuminating article about Gareth Sansom by Graeme Sturgeon. In the interests of historical accuracy, and to correct the unfortunate assertion that, as sole judge of the 1975 McCaughey Prize, I rejected Sansom's picture because of its '. . . obvious sexual references', may I simply record the facts?

1. The Competition in dispute (and the only one I had anything to do with, except as an occasional competitor) was not of course in 1975 but in 1966.
2. I was not the judge. In fact, the judge was David Strahan. He was appointed by the National Gallery Society.

I was, however, one member of a preliminary viewing panel that also included Sir Daryl Lindsay and Brian Finemore. Our job was to interpret the somewhat difficult terms of the Competition. The paintings had to be about '. . . some aspect of the Australian Scene and/or Way of Life'. The prize was originally intended by the donor to be a quite conventional affair based on landscape and genre painting. The organizers (the National Gallery Society) had some cause to be apprehensive about the judging and the conditions generally. For example, the year that Roger Kemp had won, with an abstract, the McCaughey Trust refused to pay the money, the Gallery Society having to do this instead.

We combed through the entries with all this in mind. As I remember, Sir Daryl represented the Trust, Brian Finemore the Gallery; I was appointed by the Council of the Gallery Society. No moral judgements based on sexual references were made in my hearing. I certainly made none. Gallery Society records made available to me show that we all thought the general standard of entries was poor that year, and also that only eleven pictures were considered eligible for the judging. One was by Gareth Sansom.

It was a pretty thin exhibition, therefore. The McCaughey Prize procedures were, in retrospect, a bit strange, though no stranger than lots of other prizes have been. And that year was typical of the recriminations and bad feeling that attach themselves to prizes.

Whatever the artist or the author may wish now to assume about our collective decisions then, I can assure them that the implication of unfair discrimination made in the article is quite wrong. In the circumstances (the three other people involved in the judging are now dead) I am the only person able to give such an assurance.

For my part, any judging I may have done over the years, even if it might have seemed fairly erratic, has at least been free of sexual prejudice. I do not mind my aesthetic standards being assailed, but I resent being nailed by a piece of sloppy research as an exponent of sexual repression.

Incidentally, I think David Strahan gave the Prize to Tony Irving for a landscape painting.

Ronald Millar

Sir,

I am researching the life and work of the convict artist William Buelow Gould (1803-1853). I would be interested to hear from any of your readers who may have information regarding the artist's life, work or descendants. The *catalogue raisonné* that I am compiling is far from complete and I would be pleased to receive details of any of his paintings in private collections.

Garry Darby
63 Prince's Highway
Kogarah, NSW 2217

ANTHONY CARO TABLE PIECE LIX (1968)
Steel, painted 29 cm x 43 cm x 48 cm
Possession of the artist
Photograph courtesy British Council

Caro Table Sculptures by Ian McKay

The Anthony Caro exhibition of table sculptures currently on view in Australia, serves to remind those of us who may see modesty of scale as indicative of a minor ambition of the fallaciousness of such an assumption. On the contrary, as this exhibition beautifully demonstrates, small sculptures can exist as richly in space and maintain their existence as forcibly as larger works – although differently.

It is this viewer's conviction that Caro's table pieces represent, in a unique form, a constant appreciation of the fact that, finally, sculpture must share the space it lives in with us, the spectators, and it is the quality of that shared space that permeates this exhibition.

Caro's pieces are not declamatory, nor do they seek a response from us by demand or engage us in deciphering hidden allusions. Though by no means reticent, these sculptures await our response, but on terms that are uniquely favourable to sculpture and viewer alike. If ever evidence were needed to support the view that a sculpture's ability to maintain its existence as sculpture cannot be taken for granted, then this exhibition provides ample support.

The earliest examples of Caro's table sculptures appeared in late 1966, and grew out of his trying to find a way to make small sculpture accessible to some of the characteristics implicit in his larger pre-1966 sculptures. Some of the characteristics of those larger sculptures, such as separation of parts, extension and, perhaps, crucially, their inbuilt rightness as floor sculptures, tended to impose on them a minimum scale. The use of the table enabled the floor-level to be raised to the table-top, if not literally then imaginatively. One's response to the sculptures is an imaginative, rather than a literal, grasp and it is this – the fact that they are not literally objects – that establishes their unique relationship to the viewers.

Intrinsic to these concerns is the rejection of any possibility that the sculptures could be enlarged or reduced in scale. To see these pieces as models or maquettes is to fail to grasp an important aspect of their significance. An example, such as LIX (1968) really surprised me in its actual smallness – the table seemed larger than most in the exhibition. In fact, this was not so and the recognition of the rightness of its small scale was confirmed at that moment.

By contrast, the largest and most dramatic sculpture, CCL XVI, (1975), surprises me equally by its largeness. Making full use as it does of the length of the table-top, one is surprised to realize how much of the sculpture is free of the table. Here, the rectangular box supporting the table-top is thrust dynamically in opposition to the convulsive gesture of the sculpture. The ribbon-like strip suspended in space half-way between the floor and the top of the piece has an uncanny way of reinforcing the thrust of the box. Looking at this piece from the other side of the table, one is surprised again for, here, the pieces on the table-top become the front and the sculpture recedes back and down and out of view, so to speak. In this piece Caro seems to present the traditional concern with fronts and backs in a way that allows the viewer to make them imaginatively for himself.

The exhibition can be divided, fairly arbitrarily, into two periods, although it clearly represents one continuous development, without marked changes of direction. The pre-1970 works are, more often, painted sculpture whilst most of the post-1970 pieces have varnished, rusted surfaces. There is also a noticeable increase in scale during the 1970s. The earlier sculptures are characterized by elements that are perhaps more anonymous in themselves (e.g. flats, tubing, 'I' sections, angle irons) and their expressiveness is a result of their relationship to one another.

After 1970, the sculptures have parts which, in themselves, have more 'character'. Many of them seem to be shaped in a way that is not typical of the pre-1970 pieces. The more neutral responses to the material in the earlier pieces changed as Caro began to experience the different character of steel.

Caro constantly impresses one as a sculptor who keeps his activity alive for himself, never allowing his previous achievements to place a limit on the present. He has stated that Matisse had the greatest influence on his work; he admired that artist's mixture of voluptuousness and astringency. Certainly, the paper cut-outs of Matisse had a wide-spread effect on sculptors after 1960 and Caro's configurations, perhaps, have made the best use of them. The influence of painting on sculpture in our time and, as a result, the enlargement of sculpture's domain, goes back at least as far as Picasso's Cubist constructions.

This exhibition shows, as clearly as any, that however much painting may have influenced the artist these influences have been absorbed into the terms and references of sculpture. They are made on sculpture's terms, enlarging the scope of sculpture and without jettisoning the central condition of their existence as sculpture.

Exhibition Commentary

PAUL JONES CAMELLIA 'KAMO HON' AMI' 1977
Acrylic on paper 66 cm x 31 cm
Osborne, Adelaide

Photograph by Grant Hancock

left

GEOFF JONES TWO WHITE VASES 1977
Oil on glass 43 cm x 34 cm
Australian, Melbourne

Photograph by Val Foreman

above

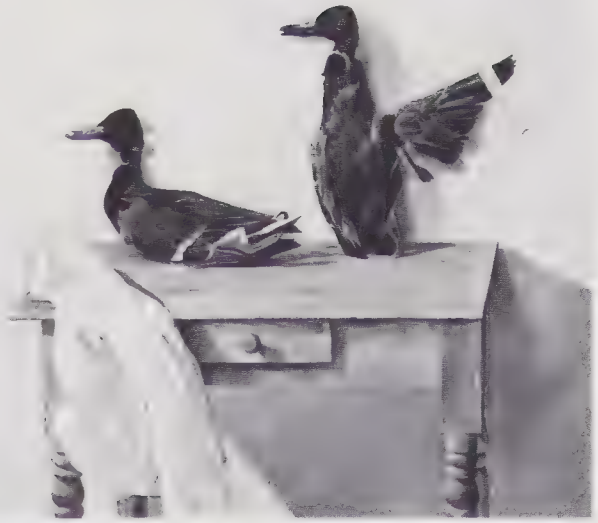
MARGARET RYMILL DATURA 1977
Oil on hardboard 40 cm x 30 cm
Osborne, Adelaide

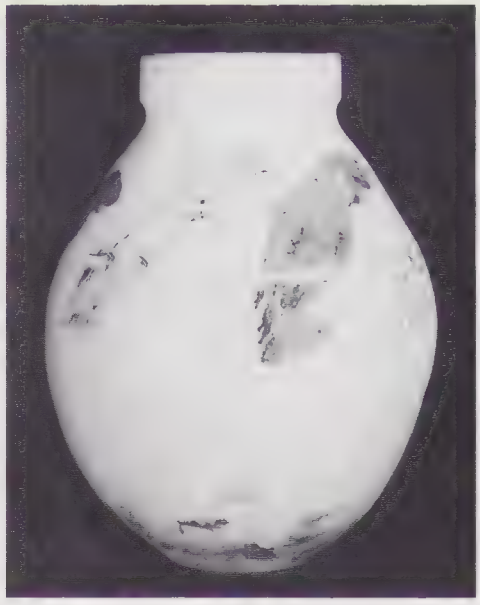
Photograph by Grant Hancock

top centre

JOAN LAW-SMITH LILY AND BULB (1977)
Watercolour on paper 54 cm x 36 cm
Osborne, Adelaide

Photograph by Grant Hancock





above

BRYAN WESTWOOD TWO MALLARDS FROM JOE (1977)
Oil on canvas 130 cm x 101 cm
Bonython, Adelaide

above left

JEFFREY SMART THE DOME (1977)
Oil and acrylic on canvas
Australian, Melbourne

Photograph by Val Foreman

far left

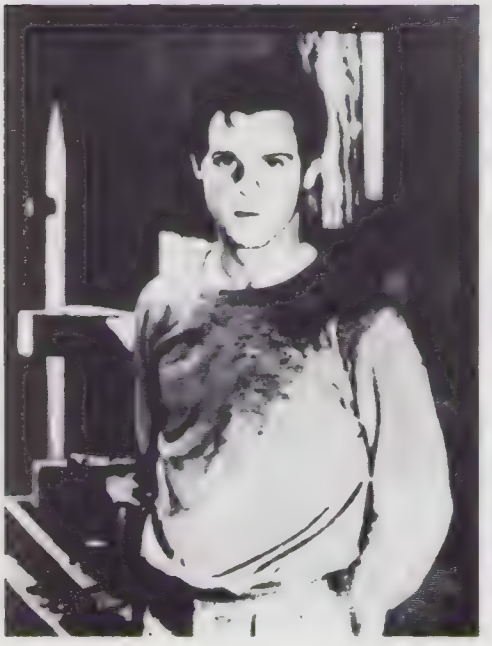
FRANK MORRIS LITTLE BLACK CORMORANTS 1977
Tempera on panel 87 cm x 61 cm
Australian, Melbourne

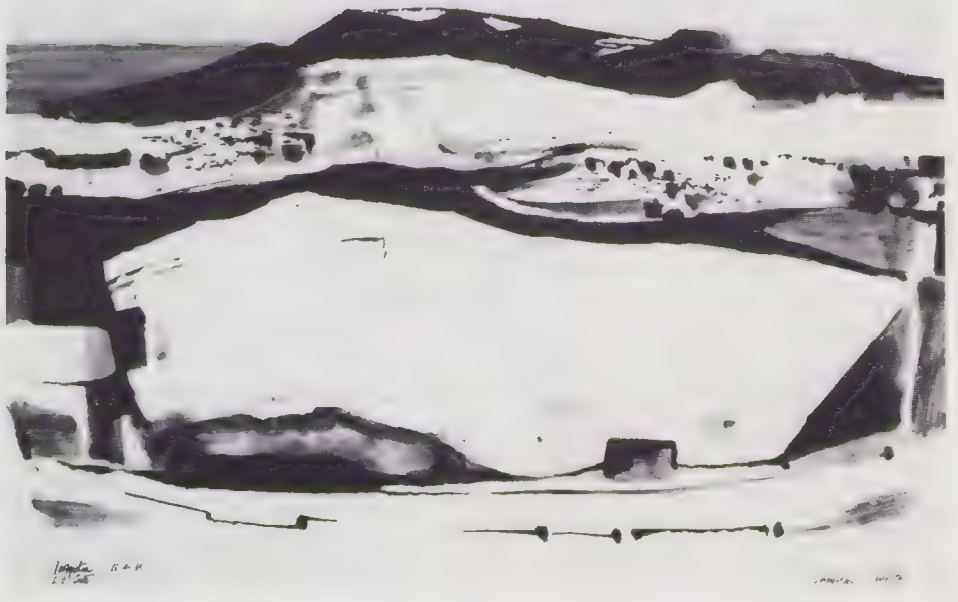
Photograph by Val Foreman

left

TIM MOORHEAD AUSTRALIAN PARROTS (1977)
White stoneware with decalomania decoration 25 cm high
Clive Parry, Melbourne

Photograph by David Fetherston





above
JOHN ROBINSON NIKO CAS (1977)
Photograph and acrylic on linen 184 cm x 123 cm
Realities, Melbourne

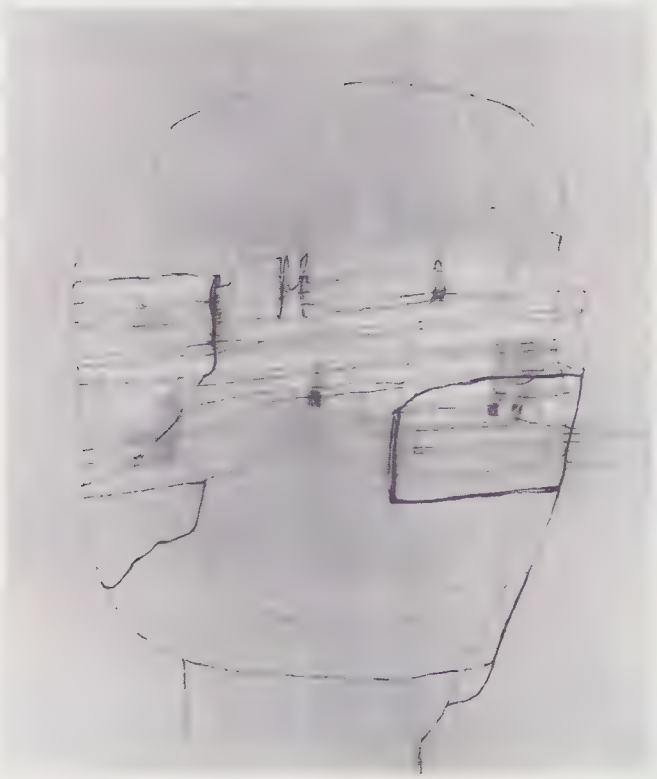
top
HILARY BJRNS MAUVE LADY 1977
Pastel on paper 74 cm x 54 cm
Watters, Sydney

Photograph by John Delacour

top
FRANK HODGKINSON SEPIK IMAGE 1 1978
Lithograph 49 cm x 65 cm
Realities, Melbourne

above
MICHAEL AYRTON IERAPETRA, SOUTHERN CRETE 1961
Watercolour 37 cm x 58 cm
Huntly, Canberra

Photograph by Warren Hudson



above

DAVID BLACKBURN PALE HEAD (1977)
Pastel on paper 62 cm x 51 cm
Huntly, Canberra

Photograph by Warren Hudson

above right

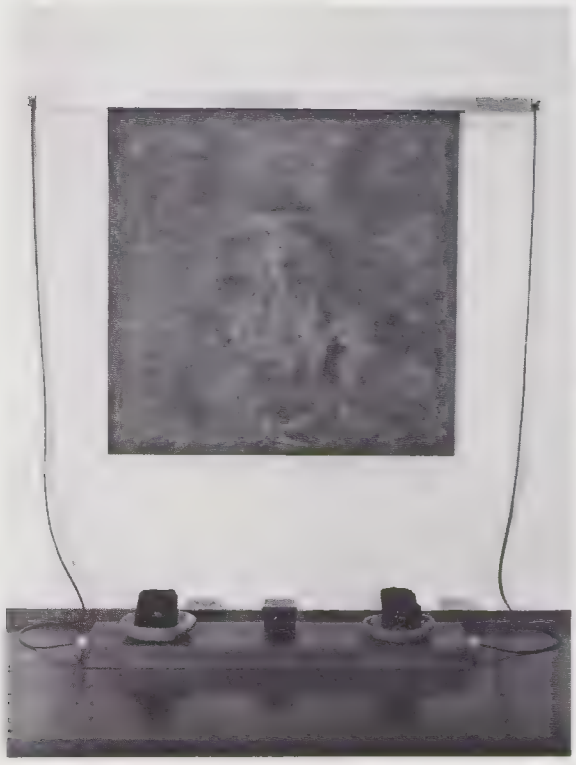
MAX MILLER BUTTRESS (1977)
Acrylic on canvas 170 cm x 117 cm
Coventry, Sydney

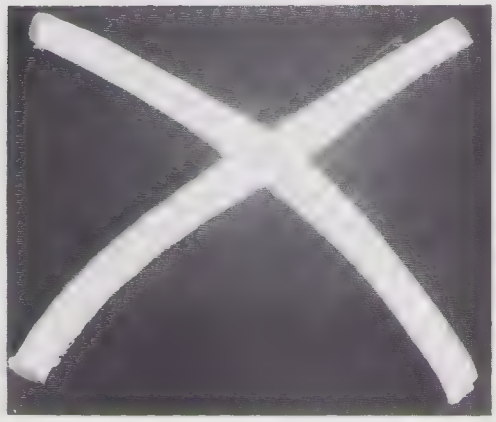
Photograph by Jonathan Yuill

right

SIDNEY NOLAN FLOWERS 1 (1977)
PVA 92 cm x 122 cm
Rudy Komon, Sydney

Photograph by Douglas Thompson





left

ROBERT OWEN CHINESE WHISPER (1977)
Mixed media 188 cm x 182 cm x 61 cm
Coventry, Sydney

top

IAN McKAY WAVE 1977
Steel varnished 488 cm x 193 cm x 127 cm
Constructed in two sections which interlock
Rudy Komon, Sydney

above

BERNHARD LUTITI AUSTRALIA CONTINENT OF LOST DREAMS (1978)
Acrylic, pastel on canvas 200 cm x 295 cm
Coventry, Sydney

Photograph by Jonathan Yuill

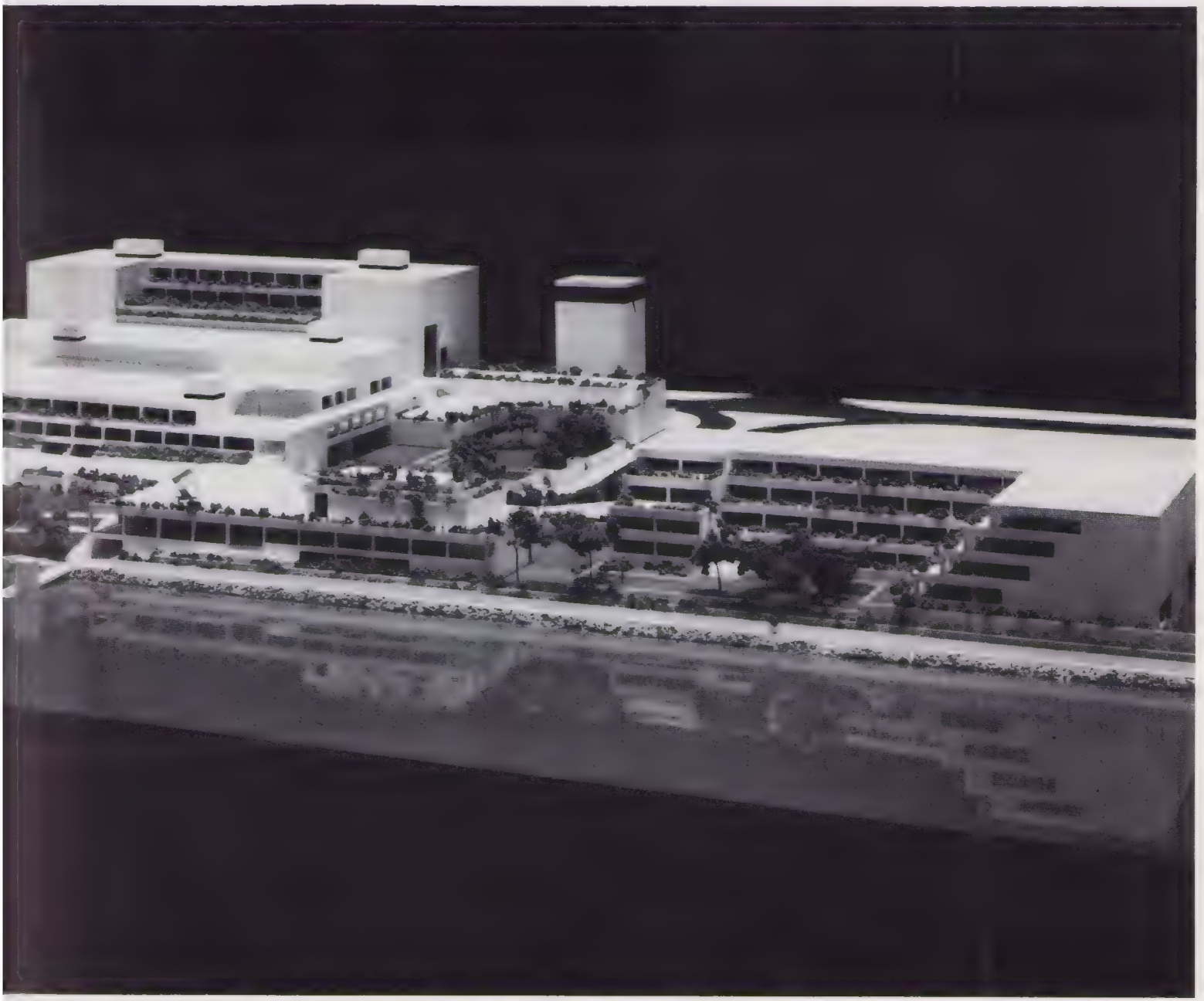
Queensland Cultural Centre

Located on the south bank of the Brisbane River on both sides of the Melbourne Street approach to Victoria Bridge, the new Queensland Cultural Centre will include the Queensland Art Gallery, Restaurant and Auditorium (Stage 1), Performing Arts Centre (Stage 2), Queensland Museum (Stage 3) and State Library (Stage 4). Designed by architect, Robin Gibson, the complex has an integral series of buildings connected by open plazas, landscaped gardens, water malls, overhead and underground pedestrian walk-ways.

The Restaurant and Auditorium will be independent of each of the main user bodies in the complex and a river landing-stage is provided as a facility for access by boat.

Stage 1 of the complex, the Art Gallery, Restaurant and Auditorium is expected to be opened in the first half of 1982 when *ART and Australia* intends to publish major articles about the building and the collection.

MODEL OF PROPOSED QUEENSLAND CULTURAL CENTRE
Photograph courtesy Queensland Art Gallery



The Brisbane Scene

David Robertson

INTERIOR ST JOHN'S CATHEDRAL FEATURING KITE BY PETER TRAVIS WITH TAPESTRIES BY JOHN OLSEN. MAY, 1975

AN EXHIBITION OF PAINTINGS BY LEONARD FRENCH IS FEATURED ON THE WALLS OF ST JOHN'S CATHEDRAL

It has been some years since the last report on Brisbane was published, and there have been a number of significant new influences on the scene that have widened and extended the range of opportunities for painters, collectors and the public alike.

First, there is the Queensland University Art Museum. Only Professor Sir Zelman Cowen could have brought together Dr Norman Behan, donor of a very large collection of the early Australian Impressionists, and Nancy Underhill, dynamic head of Fine Arts and the Darnell Collection, to create a new gallery, open to the public, that sets standards far ahead of most others, certainly in Brisbane if not elsewhere in

ANN THOMSON DRAWING 1977
Paint on paper
Institute of Modern Art, Brisbane
Photograph by Richard Stringer

Australia, not only in the quality of its permanent collection, but also for its fearless exhibiting policies. It is a fighting, kicking, living gallery and a credit to Nancy Underhill's drive and determination.

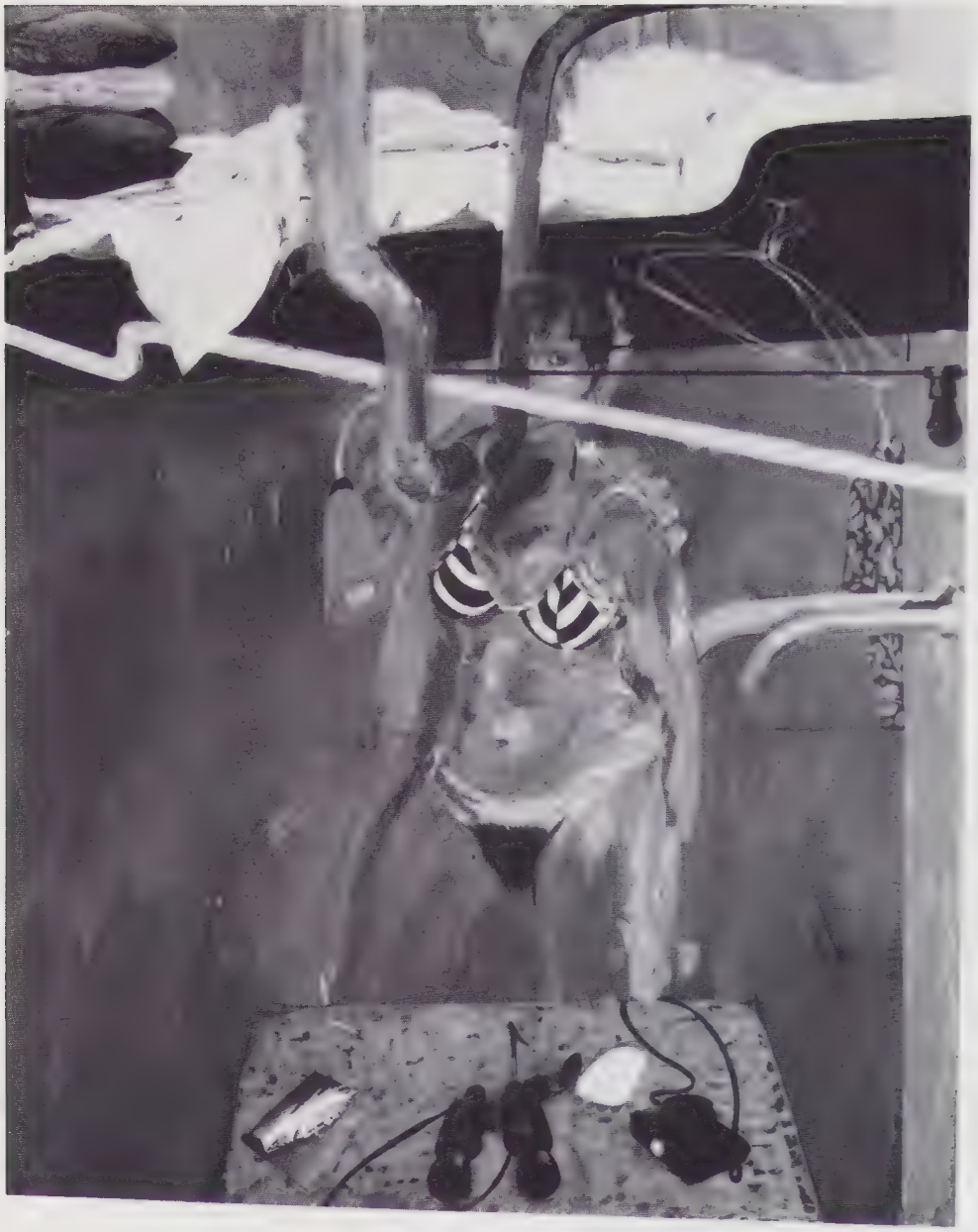
Another new venue for the display of recent works is the newly established Institute of Modern Art, in whose elegant, bare, white-walled rooms have been held a series of the most adventurous exhibitions. It is a subscriber-supported organization and it must obviously have its financial headaches, but its Director, John Buckley, has filled it with exhibition after exhibition of intensely interesting work, from the early slate-tile works of Sidney Nolan to the multi-media products of Les Kossatz's fertile imagination. It is a brilliant concept and deserves to succeed.

Another surprising new influence has been, in a manner of speaking, the Anglican Church – in the form of the stone walls of St John's Cathedral and its Arts Steering Committee under the energetic leadership of the Dean, the Very Reverend Ian George, whose conviction it is, somewhat simplified, that all creative talent is God-given and it is therefore natural that it should be displayed in God's house. There have been a number of stunning exhibitions of very large works, among them the recent vast canvases of Sydney Ball for example, and the John Olsen tapestries – all too big to fit comfortably into any other space in Brisbane.

There has been also a steady growth in the number and quality of the small commercial galleries in Brisbane. In their different ways both Ray Hughes and Philip Bacon are the most adventurous in providing outlets for both the well-established as well as the innovative new painters, whilst the Town Gallery caters for the more traditional artists. Among the well-established, Ray Crooke continues to paint his tropical idylls, each with its dominating figure of repose: a nostalgic glimpse of an unattainable serenity. There is a sameness about his paintings which, when a number are seen together, is slightly disturbing – a roomful can seem a bore – but a single Ray Crooke wherever it is hung could be any owner's most moving possession, and its still beauty will draw and hold the eye and influence the mind forever.

Sam Fullbrook continues to delight with his sharp glimpses of the real and the sporting world momentarily caught in shimmering, lyrical colours through tear-filled eyes. His very colours are haunting: it is remarkable how clearly and for how long the mind can carry an image of even one of his most complex paintings. Lawrence Daws is still painting big enigmatic canvases full of brooding mystery in which the communication becomes so attenuated that the meaning sometimes fails to disturb the onlooker. Recently, however, he showed some disarming paintings of home and family that sparkled with life and love and these alone would achieve a reputation for him, and one more in keeping with his real temperament.

Among the younger painters working in Brisbane, four who deserve to be better known must be mentioned in this short survey. Although some of them have shown in other States their work should be more widely discussed. The toughest and the hardest to get to grips with is Robert MacPherson, who is driven compulsively to explore all the spatial relationships, both actual and implied, that are formed once a simple shape has been delineated. One of the problems in attempting this is to find a way to limit the relationships to the original shape. In music one is able to do this more easily, as music has a



IAN SMITH GIRL IN A CABIN (1977)
Acrylic on canvas 152 cm x 122 cm
Ray Hughes Gallery, Brisbane

physical and logical structure far simpler for the ear than painting has for the eye, and life for MacPherson would be easier if simpler solutions could be found. The results are fascinating intellectual exercises, occupying the space in, around, and across the room. He is coming to grips at an early age with philosophical and visual problems that most painters dodge until late in life. Some never try; some are never even aware.

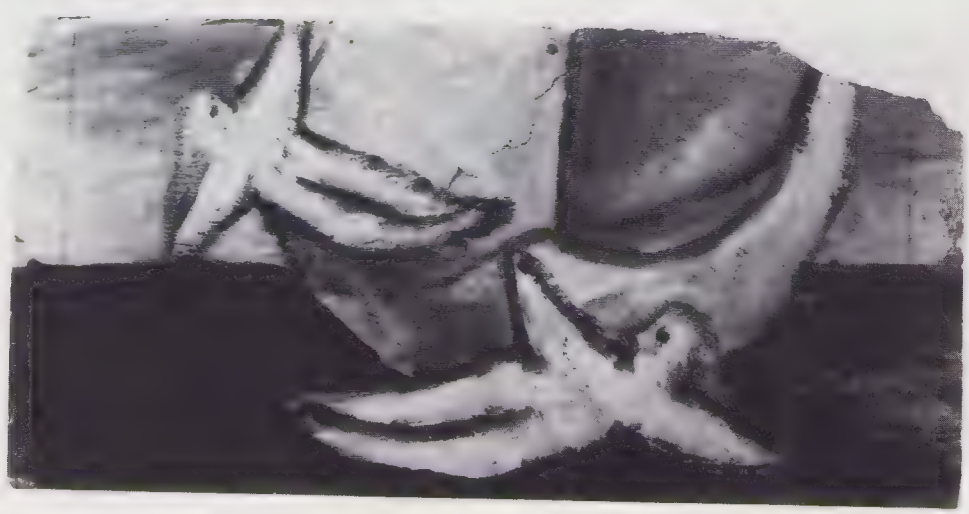
Equally uncompromising is Gordon Shepherdson. He would be surprised and pleased to find himself numbered among the young, but there is in the man a transcending enthusiasm that makes him seem younger than he is; much too young for the terror that he shows us in his paintings. It is his terror as well as ours, for he sees that none of us has the strength to resist the agony that is to come or to desist from inflicting it on others. Owing nothing to Goya in style or technique, he does, however, show us that some of the awfulness of the dark ages is still with us.

In complete contrast, and painting almost intuitively, you would think, Ann Thomson has been producing the most beautifully limpid pictures of invisible zones in the sky and under the sea, where windshear occurs or where temperature layers form. In heady aerial strata she places symbols influenced both by events above and events below, weightless at their apogee. In the darker sea her symbols yield and drift this way and that, their fortitude seeping from them – moving, beautiful paintings that hold one in suspense.

Ian Smith's paintings on the other hand are blunt and direct; clever pictures with portraits in them. His subjects must be disconcerted to see how submerged they become in the structure of the picture; placed awkwardly ill at ease, somehow their uncomfortable poses reveal an essential truth about them in their unsympathetic surroundings. An entirely original painter, now, alas, much imitated.

Brisbane suffers from the tyranny of distance. Its isolation is partly imposed on it, partly sought. But its younger painters need and deserve a wider audience. It is pleasing to see this beginning to happen.

SIDNEY NOLAN UNTITLED (*c.* 1942)
Enamel, oil and inks 25 cm x 51 cm
University Art Museum, University of Queensland



SIDNEY NOLAN UNTITLED (*c.* 1942)
Enamel, oil and inks 25 cm x 51 cm
University Art Museum, University of Queensland

University Art Museum, St Lucia, Queensland

Nancy Underhill

Contrary to popular opinion, Brisbane is not a cultural wasteland. In music, theatre and art, it maintains stimulating and varied institutions. There are now four art museums – the Queensland Art Gallery, the Brisbane Civic Art Gallery and Museum, the University Art Museum, and the Institute of Modern Art. When Coronation House is completed, Brisbane will also have a well equipped community arts centre. St John's Cathedral also stages occasional artistic exhibitions and both Colleges of Advanced Education (North Brisbane and Kelvin Grove) actively purchase high-quality Australian art, as does Griffith University. Thus Brisbane's community is better served than is Sydney's. These institutions mean that Brisbane's public collections are no longer purchased by one group and neither are exhibitions staged according to one group's taste or wishes. Each of the four museums maintains its own image and interests, and the interaction and variety is healthy for the institutions and therefore for the public they serve.

This article will discuss two of these museums – the University Art Museum and the Institute of Modern Art.

The foundation of a University art collection was a meaningful step for the city as well as the University because in 1942 the fine arts were not an essential element of Queensland life. While Brisbane already had notable buildings and an active musical life, the State Gallery had no professional director, the one commercial gallery had closed, and the next was years away, leaving matters pretty well to the annual Royal Queensland Art Society exhibition and the very new but promising Half-Dozen Group.

Queensland was the first University to purchase its own collection. This was, and still is, wisely limited to Australian art works, although other works are accepted as gifts. An active purchasing policy has always existed, although naturally the quality and quantity has varied greatly from committee to committee, but generally purchases have reflected the near forefront of then current Australian art, rather than more popular taste. It is remarkable that, although the budget prior to 1975 was rarely above $3,000, there is a special commitment to Queensland art.

Buying policy now is to survey experimental contemporary works, and thereby avoid creating costly gaps that future committees would have to try to fill. To this end the Australian Contemporary Art Acquisition Programme of the Australia Council's Visual Arts Board is vital. Unfortunately, serious gaps exist – there is no Ian Fairweather, no major Arthur Boyd or Brett Whiteley, and only gifts or special funding can provide at that level. The Alumni Association of the Queensland University supports such causes and is currently helping towards the purchase of eighteen slate paintings that Sidney Nolan did in the early 1940s – a major acquisition by any gallery's standards! The arrival of the Behan Collection from Stuartholme Convent has given the Museum outstanding holdings, especially prior to 1940. The University also has the care and maintenance of the Lionel Lindsay Collection ninety miles away in Toowoomba. This includes works by various Lindsays, Sir Arthur Streeton, E. Phillips Fox, Rupert Bunny, et cetera, as well as rare Australian books. In short, the University has major Australian holdings and is committed to using and enlarging them.

Until 1976, the University's Darnell Collection, so-named for an early financial donor, was housed and exhibited in a hit-or-miss fashion throughout the campus. The Vice-Chancellor, Sir Zelman Cowen, then convinced the Senate that an art museum was needed to aid the teaching of Fine Arts and also increase the cultural services available on campus for the entire city and its visitors. These services already included two series of free concerts, the use of Mayne Hall by the Australian Broadcasting Commission, Musica Viva and pop groups, the Student Union's film programme, the Anthropology Museum complete with a laboratory, and a small classics collection.

The imposing Forgan Smith Tower was given to Fine Arts teaching and the University Art Museum with the intention that these two separate entities should work as an integral unit. The conversion was carried out by the University Architect's Office in consultation with specialists in air-conditioning, lighting and security. The Museum has two storeys with an internal stairway. The upper floor or Darnell Gallery is L-shaped, has ceiling heights from 3.03 metres to 4.38 metres, a splendid 14.8 metre long wall, and a corridor that serves fairly well for small works. The lower level or Behan Gallery contains two rectangular areas designed for domestic-sized works. The Conservation Laboratory, which also serves the library for rare book bindery, is on a lower floor. This unit has no 'hot-table' but, thanks to the mutual assistance that works between the University Art Museum and the Brisbane Civic Art Gallery and Museum, their table will be available for the University's use. Conservation and cleaning have already aided the catalogue research by detecting a Walter Withers, a student drawing probably by Tom Roberts, and a T. S. Balcombe, who travelled with Eyre. Important research also can now proceed on a newly discovered picture which is believed to be by Robert Dowling. In the collection of the Warrnambool Art

Gallery, *Minjin in the Old Time,* attributed to Robert Dowling, has a similar composition, while the University's appears more sophisticated. This material will be published in due course.

While a basic purpose of the University Art Museum is to house and maintain its own collection, it also displays visiting exhibitions. If necessary Mayne Hall could act as a Brisbane venue for very large exhibitions. Its foyer worked well during 'Genesis of a Gallery'. Some exhibitions come through the Australian Gallery Directors' Council, e.g. the 'Huhsien Peasant Painters of China', and 'John Peter Russell'. Photography exhibitions are encouraged because the History of Photography is taught in Fine Arts. Paul Hewson, a young New Zealander, has had his first Australian show and the 'Photographs from the US Farm Security Administration' proved extremely popular. The Museum has initiated a series, 'Artists in Queensland', the first of which was Gordon Shepherdson in November 1977. Bessie Gibson and Kenneth Macqueen will be the subjects of future shows in this series, the former touring Australia via the A.G.D.C.

The University of Queensland would seem an ideal place to offer course work in museology, and there is keen interest in such a programme, but I feel strongly that students need more variety and resources than can be offered in Brisbane, and therefore do not plan to develop a course. However, the University sees its position of Gallery Officer as an ideal training situation for a person committed to museum work and encourages that person to take as much initiative as possible. The museum staff is small and both the Director and Gallery Officer turn their hands to all work, be it either glamorous or distinctly unglamorous.

Perhaps the two areas in which the University Art Museum does not concern itself are video and events. The Institute of Modern Art exists to house and produce such art forms. If the IMA did not undertake this role, the University Art Museum would of course feel responsible for it. Thankfully, the IMA is alive and people are realizing its unique role in Australia.

UNIVERSITY ART MUSEUM — 4TH FLOOR

above

Attrib. ROBERT DOWLING UNTITLED ABORIGINAL SCENE
Oil on canvas on panel 53 cm x 109 cm
University Art Museum, University of Queensland

opposite

JOY HESTER HARRY 1942
Watercolour, charcoal, pastel on cardboard 41 cm x 30 cm
University Art Museum, University of Queensland

UNIVERSITY ART MUSEUM — 4TH FLOOR

UNIVERSITY ART MUSEUM — 3RD FLOOR

CHARLES CALLINS MORETON BAY 1976
Oil and enamel on hardboard 61 cm x 87 cm
University Art Museum, University of Queensland

ROBERT BOYNES ACHING FOR OBLIVION 11 1970
Acrylic on canvas 3 panels 214 cm x 92 cm
University Art Museum, University of Queensland

Institute of Modern Art

John Buckley

As Nancy Underhill has said in the previous article, Brisbane is not a cultural wasteland though at times, for those interested in contemporary art, it must still too often appear so. This is not to say that there are not at this time – just as there always have been – very good artists working in Queensland; witness Gordon Shepherdson's recent mid-career retrospective at the University Art Museum; there can be few modern painters who have made so potent the genre of portraiture. It must still be said, however, that there is very limited sympathy, recognition or support for modern art that is not either painting or sculpture in the traditional sense: even Robert MacPherson – probably the only Queensland artist whose work has any affinity with the concerns of post-Conceptual painting – has recently found it essential to seek some comfort from a visit to New York.

However, things are changing – slowly; and, some would say this is due, in part, to the Institute of Modern Art.

The Institute of Modern Art – IMA, as it tends to be called – is now in its third year of operation. From brave, tentative beginnings and fifteen months of hard-fought struggle it now looks as though it not only has survived and is there to stay but is intent on gaining strength.

IMA's attractive, old, double-storey premises are situated just two blocks from the city centre. The two gallery spaces are honest, uncluttered and well-proportioned and seem to work extraordinarily well for almost any installation they house.

Basic funding comes largely from the Visual Arts Board of the Australia Council and the Queensland State Government. Limited additional finance comes from the Australian Gallery Directors' Council, from private enterprise for particular exhibitions, from fund-raising projects that consume a disproportionate amount of valuable time and, regrettably, only to a small extent from a system of private membership.

The basic models for the idea of IMA – local problems and differences aside – are British Arts Council-funded Institutions like the Museum of Modern Art in Oxford, or the Canada Council's 'parallel' gallery system – although both of these are funded almost exclusively by substantial Federal Government grants. The IMA's strongest local links and sympathies are with galleries such as the Ewing and George Paton in Melbourne, or the Experimental Art Foundation in Adelaide, both of which, because of greater public support on a wider front, are able to be concerned very largely with experimental work.

It must be said here that IMA's programme has occasionally been criticized in the south for covering too broad a spectrum. However, at this early stage, foremost in terms of its priorities is quite simply to make sure that the best work comes to Brisbane – to benefit those who already have a healthy curiosity or a growing interest but, more importantly, to help prepare and seed the ground for the growth of a working base for contemporary art in the north. Whilst IMA is still involved in promoting awareness and creating a supportive local audience its programme will continue to be broadly based within the modern and contemporary fields.

IMA has set itself two other important objectives: to use its resources to strengthen the potential for co-operation and collaboration between similarly sized and situated Institutions and, along with this, to initiate such seminal exhibitions, exchanges and visits from overseas as are within the scope of its budget.

During 1977, the Institute mounted some twenty exhibitions spread over ten months including a giant collage/drawing by Bruce Latimer, executed by the artist in New York especially for IMA's space (partly from information sent from Brisbane) and eventually installed by instruction in the upstairs gallery. It was a piece about Latimer's subjective notions of both Brisbane and New York and the circumstances and geographical distance involved in its making. John Lethbridge, Les Kossatz and Rosalie Gascoigne have all executed special installation works – the latter, a lyrical and elegantly simple carpet of newspaper sheets interwoven with swan's feathers. There have also been exhibitions of photographs by David Hockney and Diane Arbus and exhibitions of paintings by Sidney Nolan, James Rosenquist, Robert MacPherson and Fred Williams.

There have been two special projects, each highly successful, that illustrate the capacity of galleries like IMA to initiate and carry through small-scale but relatively ambitious projects.

The first was an exchange, funded by the Australian Gallery Directors' Council and the Canada Council, of art works and documentation between IMA and a similar gallery in Vancouver. It has resulted in a show, 'Contemporary Art

above

JAMES ROSENQUIST INSTALLATION NINE DRAWINGS (1974-76)
Mixed media on paper
nstitute of Modern Art

ght

PAUL SHARRITS SEIZURE COMPARISON (FROM LLUSION AND REALITY') 1976
2 screen presentation with 17 mm film loops and quadraphonic sound; running time 20 minutes
nstitute of Modern Art

Photograph by Richard Stringer

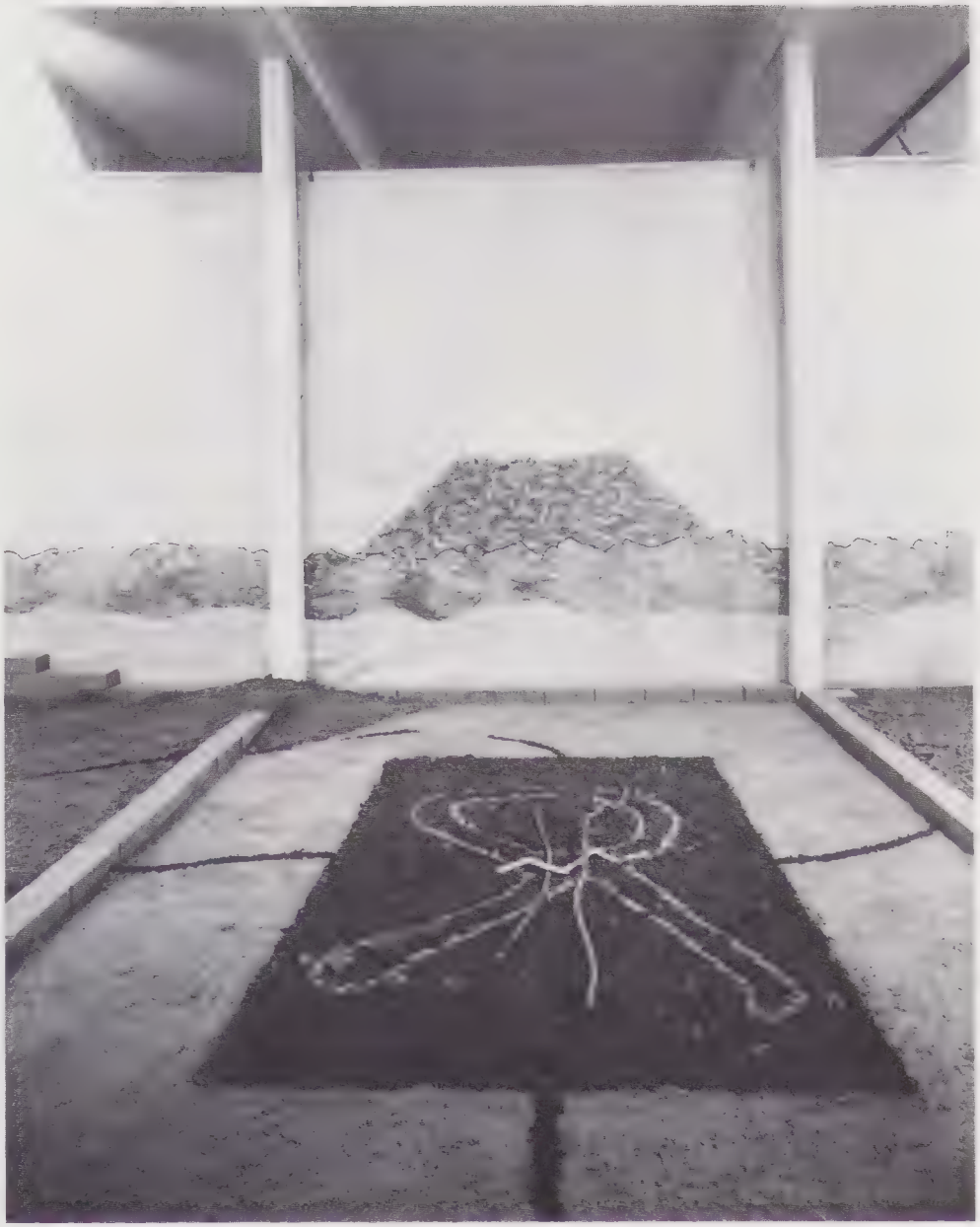
from the East Coast of Australia', touring Canada while, at the same time, another exhibition, '8 Artists from British Columbia' tours Australia.

The second was the visit by John Danvers, a young British artist who was brought out for three months, in 1977, through a combined Australia Council/British Council grant and who executed two very successful 'working' installations – one at IMA and the other at the Ewing and George Paton Galleries. He also brought with him a large show of drawings, which were exhibited in the Eastern capitals, and a smaller show, which he left behind to tour the Regional Galleries after his return.

The interaction between Danvers working each day in the gallery space and members of the Brisbane community who were encouraged to come in to talk and to watch the work in progress was significant and reinforced the need for such projects, which provide the public and particularly the local student body with open access to the artist and the work process, to become a regular ingredient of the programme. This is a priority for 1978 as is the inclusion of more visiting artists generally: in February we brought Michael Craig-Martin and an exhibition of his work from England, and later Carl Andre and Robert Cumming will be here from the United States.

A further priority is the establishment of a strong library of published material together with video recording and playback equipment which will provide both resource material for students and others in Brisbane and an extension programme for people in the country areas of Queensland. Unfortunately this is probably still a long way off.

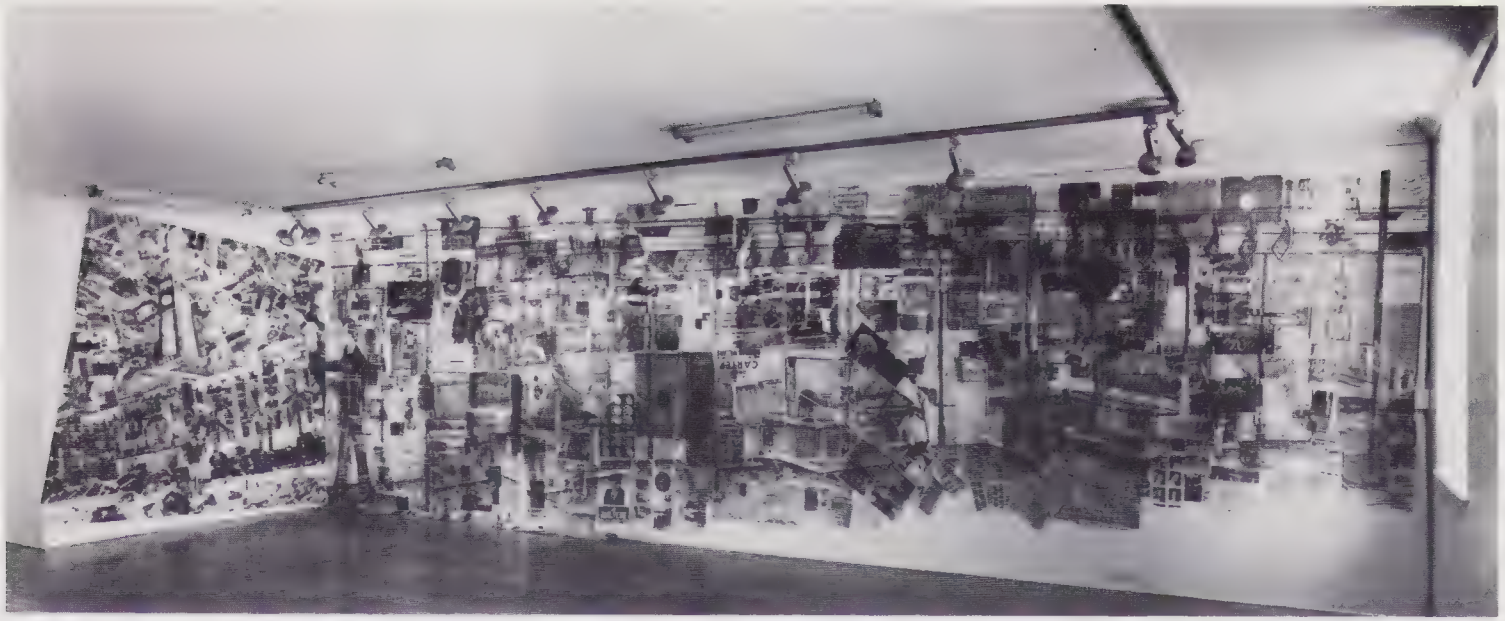
In the meantime, IMA still has as much to overcome as it has to do – still less-than-adequate funding and lack of staff; isolation from the major centres of activity; a lingering local suspicion. These are all problems that can, in time, be solved. While there is real evidence of mounting public recognition and increasing Government support, the Institute of Modern Art will certainly grow and may even thrive, further giving the lie to popular opinion that Brisbane is a cultural wasteland.



JOHN DANVERS INSTALLATION (Detail) 1977
Mixed media
Institute of Modern Art
Photograph by Richard Stringer

ROSALIE GASCOIGNE INSTALLATION UNTITLED
(1977)
Newspaper, swan feathers 396 cm x 732 cm
Institute of Modern Art

Photograph by Richard Stringer



top

BRUCE LATIMER INSTALLATION BRISBANE NEW YORK NEW YORK BRISBANE (1977)
Collage 287 cm x 1225 cm
Institute of Modern Art

Photograph by Richard Stringer

above

JOHN LETHBRIDGE FORMAL SEDUCTION (1977)
Institute of Modern Art

JOHN DANVERS INSTALLATION (Detail) 1977
Mixed media
Institute of Modern Art
Photograph by Richard Stringer

Gordon Shepherdson

Pamela Bell

GORDON SHEPHERDSON ROBERT GLASSON 1975
Oil and enamel on hardboard 153 cm x 137 cm
Possession of the artist

A survey of Gordon Shepherdson's work was shown recently at the Queensland University Art Museum, the first of a projected series on the work of several Queensland painters. Even to those who knew his work well, it gave the impression that one was seeing it in some way, as if for the first time. In recent years, Shepherdson has produced a large proportion of dark paintings and, during the late 1960s, his use of thin paint tended to a gloss of surface with little impasto to hold the light. He paints in a back-yard shed of Stygian gloom, so that even here the paintings are elusive. As well, there is the virtual impossibility of successful reproduction of dark paintings. At last, in the University's museum gallery, a large body of work cóuld be 'seen', both literally and metaphorically, hung with sympathy and lit with professionalism – and a surprising body of work it was.

Shepherdson has exhibited little in recent years except for the hanging in the 1974 Archibald Prize of his portrait of Ray Hughes and of Gil Jamieson in 1976. The portrait of Garry Shead missed inclusion in the 1975 competition by a combination of technicality and mischance, so it is unexhibited,

GORDON SHEPHERDSON KEVIN CONNOR 1976
Oil and enamel on hardboard 122 cm x 17 cm
Possession of the artist

missing the collection of portraits that was shown at the Philip Bacon Galleries in the same year. The perspectives afforded by the survey prove that he has been growing at his own pace in sureness and consistency during this public hiatus. In 1973 his portrait of Leisa Walsh, now in the collection of the Australian National Gallery, seemed such an advance in his work that it had a slightly fluky quality. Seen in the context of the twelve portraits included in this survey of sixty-two paintings and drawings, the portrait of Leisa Walsh proved that it had been an earnest of what was to come. Portraits like those of Garry Shead, Robert Glasson, Robert MacPherson and Kevin Connor revealed a further development. The spare and powerful 1969 portrait of Jon Molvig is a reminder that the portrait vein was always there, and the observation in early portraits such as *The housewife* and *Woman with makeup* of 1962, while sympathetic, is both honest and unsentimental.

Shepherdson is a very 'Queensland' painter. His vision is passionately individual. His independence and integrity had much in common with the vision and values of his friend and sometime teacher Jon Molvig. His precise and intimate knowledge of, and his respect for, the natural world, and his instinct for the natural laws that dictated the value system of the frontier tradition come from a reality that is still life in Queensland – despite a tendency in this time of urban complexity to treat the luxury of such simplicities as a music-hall joke. Another common bond was a passionate sense of man's place in the cosmos and the ideal of his interrelationship with the world and its living things, though Shepherdson's family connections with the pioneering traditions of this country ensured that he felt a little less an outsider than did Molvig. They shared the basic pessimism for man's increasing alienation from his desecrated and disappearing Eden in the earliest days before the urgent need for concern was as obvious or as fashionable as it is today. To both men the 'luxury' of such simplicities was not simply a luxury but a necessity, without which life became untenable and man something other than Man.

Gordon Shepherdson had left Gatton Agricultural College at sixteen, became an office-boy in Primaries, the stock and station agency, and was at various times jackarooing, ringbarking, a rivet-boy at Evans Deakin shipyards, or fishing, until he took the job as a meat-lumper at the Brisbane abattoirs; he chose this occupation, with its early morning starts and its short hours of intensive demand on energy, because it afforded him the chance to live and work to his own rhythms – to fish, to be with his friends and family. Of equal importance it meant more time to paint. He has lately given up his job after twenty-three years to paint full time.

Shepherdson had studied painting with Andrew Sibley and drawing with Molvig, and had seen out a term under Arthur Evan Reed at the Brisbane Technical College. Brian Johnstone, with whom he first showed in 1964, gave him invaluable advice and encouragement. This Johnstone Gallery showing was of the slaughterhouse paintings and drawings which met with immediate critical acclaim, both in Brisbane and then in Sydney in 1965 when they appeared at the Rudy Komon Gallery. This extraordinary abattoir series is among the most moving and powerful sequences in contemporary Australian art. From his *Beside the box* with its greys and blues and red, a tough and actual image of death, through the gentler vein of the Spring at the Abattoir series of which *Kosher in the willows* is an example, to the final haunting *Bullock in a landscape* he has worked through his theme of the drama of death towards a final definition. In this last painting, which is among Shepherdson's most memorable works, death has become a presence. The fading shape of the bullock floats on the board with its tender cluster of unexpected flowers, the essence of a dark poetry distilled into something far deeper and more universal than the brutal, full-frontal actuality at the start of the series.

Recurring themes and preoccupations run through Shepherdson's work; there are the great dreaming housewives, women who swim in the shadows of suburbia or in the dark waters of Moreton Bay, filled with Eden fancies

above
GORDON SHEPHERDSON THE HOUSEWIFE (*c.* 1962-63)
Oil on hardboard 102 cm x 68 cm
Possession of the artist

opposite
GORDON SHEPHERDSON GARRY SHEAD 1975
Oil on board 180 cm x 120 cm
Private collection

Photograph by John Delacour

GORDON SHEPHERDSON DEAD 1964
Oil and enamel on hardboard 114 cm x 122 cm
Owned by Leonard French

and unconscious desires, as primal and mysterious as Eve. Their jazzy plastic curlers can reappear, floating like flowers, in another series, or in a bird's plumage; bulls metamorphose out of velvet shadows into a nude, or the red hole in a beast's dying head reappears as flower or navel – the boards are filled with other presences, hints of bird or flower, beasts and women, forests and water. His musician series of 1967, his birds and animals, his nudes, his anguished falling lovers are all facets of an uncompartmented animism. They exist surrounded by winds and space in a primal world that is potent with the mysteries of love and death, sex and dreams.

Though the technical limitations of Shepherdson's early work and the passionate nature of his expression which is intuitive, in a way out of conscious control, are factors that confer an awkwardness and a hit-and-miss quality to his work, the immediacy and the energy of his response dictate the way he works. When it does come off, as it does with increasing frequency, this headlong expressionist approach results in a work of a primal power that can be quite disturbing. His approach would seem self-indulgent excitement, a sort of kick process, without an appreciation of the artist's integrity and his passionate individuality. His stubborn parochialism and his independence ensure that he paints beyond the trends and influences of fashion. The thread out of the labyrinth leading creative man God-knows-where will always be uncompromisingly his own.

Shepherdson will be a controversial painter as long as there are differing viewpoints on the nature of art. He is an obsessive painter with a compulsive urgency of expression. His work is a far cry from the cat's-cradles of the intellect, from the formal exploration of painterly problems and solutions. He is purely about experience – experience and the integrity of response to experience. His place in the many mansions of art is among the Dionysians, at home with the dark forces at the roots of instinct, with the mystery at the heart of man's collective experience. By the impression his work generates of primal energy and by his total involvement, and by a

nakedness vulnerable to the point of danger, one is reminded of the Spanish concept of *duende:* the *duende,* as Lorca said, that is more a struggle than a concept, like a duel with a dark angel on the edge of the abyss – a romantic and unfashionable attitude at this time when the medium tends quite often to be the only message; but it is essential to the nature of Shepherdson and to the way he works, psyched up with the tension and energy of a boxer as if for a physical struggle. It is not fanciful to say that his most powerful and disturbing paintings imply a kind of abdication to the spirit of his subject – the artist as medium. 'I got lucky', is a typical Shepherdson remark when a painting has gone well, but it is the kind of luck a good fisherman enjoys proportionate to his skills and knowledge, which combine with some universal rhythm to dictate the outcome of any occupation that contains an element of hazard and chance.

Analogies between Shepherdson the painter and Shepherdson the fisherman are many. Both engagements compel in him the same sense of reverence, excitement, the sense of mystery and danger. Being a non-swimmer compounds the drama of his obsessive love of the sea. There is a parallel sense of danger in his total exposure, an involvement in his act of painting, and the psychic exhaustion that follows like battle fatigue.

Gordon is a surprisingly articulate man, once he establishes a rapport, but words are not his *métier.* The extent of his knowledge of the natural world and its governing principles is many layered and grasped with an understanding that comes from touch and observation. This knowledge is collated with a solid grounding of scientific fact, with heart and instinct as well as intellect, into a rich and profound country wisdom (though there are quite a few instances of his confounding academic argument with an inarguable Q.E.D. 'I'm O.K. on the principles, but not so good on the mathematics').

It will be with paint and certainly not with words, that Gordon Shepherdson will record, primarily for his own satisfaction, the raw experience, the celebration and the dark poetry of 'one man's stay on the planet'.

GORDON SHEPHERDSON UNTITLED (1977)
Oil and enamel on paper 124 cm x 152 cm
Private collection

above

GORDON SHEPHERDSON KOSHER IN THE WILLOWS 1968
Oil and enamel on hardboard 122 cm x 159 cm
Owned by Rudy Komon Gallery

Photograph by John Delacour

opposite

GORDON SHEPHERDSON LEISA WALSH (1972-73)
Oil and enamel on hardboard 137 cm x 137 cm
Australian National Gallery, Canberra

above

GORDON SHEPHERDSON WELLINGTON POINT BATHER II
(*c.* 1972)
Oil and enamel on hardboard 60 cm x 61 cm
Owned by Pamela Bell

left

GORDON SHEPHERDSON HEAD ON THE GROUND 1965
Oil and canvas on hardboard 122 cm x 91 cm
Owned by Mervyn Horton

Photograph by John Delacour

Robert MacPherson

Ian Still

Because of the kind of artist Robert MacPherson is, with his austerity of means, when one looks at his work there emerge, more clearly than in most artists' work, two main principles.

One principle is the artist's commitment in general to a simple arithmetical basis in structuring his work; to a preconceived formula in the procedure of painting it; to a choice of basic materials – canvas, brushes, paint – and to the restriction (but only seemingly so) in using the three non-colours, black, white and grey.

The second main principle, in contrast to the Apollonian, is the Dionysian. Here everything which makes the artist unique – his temperament, his cast of mind, his visual responses, his experience of life, his understanding of art, his skill in his craft – are relayed finally to the strokes he makes on the canvas. In the equilibrium at the confluence of these two opposing forces is created the work of art with its own particular quality.

MacPherson's painting antecedents go back to the Russian Constructivists. These artists and the De Stijl group and Mondrian, who grew out of and away from this group, and the American painters of the last two decades comprise his lineage. Incidentally, he feels that the line in modern painting, coming through Post-Cubism and Abstract-Expressionism, is much over-stressed in importance in the development of modern art. His view of this period is a much more classical one. He has never been tempted towards the conceptual movement. He is in fact in many ways a traditional painter: he uses time-honoured materials and keeps to the rectangle. He has stuck to painting as a discipline. He has, he says, always avoided being trapped by a desire for originality, maintaining that all good art comes out of previous art tradition.

Although he had been painting for many years Robert MacPherson did not show any work until 1973 when Ray Hughes persuaded him to exhibit some drawings in his Brisbane gallery. His first large exhibition was at the Institute of Modern Art in Brisbane in 1975, where he showed four related works, each work consisting of four large, upright rectangular panels which resulted from a different formula imposed on each work. Black or white pigment is used, singly or combined; it is rolled on or brushed on; it is mat or glossy; the build is thin or heavy; sometimes the unprimed canvas becomes ground. Each work has its finely tuned, expressive unity. Some people have perfect pitch aurally; MacPherson seems to be blessed visually with the ability to achieve perfectly the tonality he requires. In the pristine space of the Institute's gallery the effect of these panels was undoubtedly one of classical authority. One was drawn back often to experience them as they slowly revealed themselves in the varying light at different times of day.

In 1975 MacPherson was the recipient of a direct assistance grant from the Visual Arts Board of The Australia Council. He has, at all times, projects in mind: with more time at his disposal a largish body of work was amassed. Apart from his main concern in painting, many drawings were done. Some of these are tightly structured works where a hypothesis is posed, in the working out of which come, often, unanticipated results – a bonus which delights the artist. The other body of drawings explores the possibility of maximum freedom of action within the limits of the rectangle and the intrinsic nature of the medium – pencil, crayon, charcoal or ink. Here, as always, he never subverts the means: for example his largest paintings are never larger than an area he can work comfortably in. From this results logically the upright rectangle. At about this time he also started making collages, which give rein to his liking for punning and ambiguity.

From the period of his grant followed two exhibitions, one at the Ray Hughes Gallery, Brisbane, the other at the Coventry Gallery in Sydney. In Brisbane he showed groups of related, identically sized canvases. Some groups, the Merle series for example, which consist of columns of six canvases, best illustrate his principal aim in the show. During the actual painting of each column, five of the units were spaced, by a few centimentres, one above the other; the sixth was placed face up on the floor below. The top unit and the second, to a lesser extent, were painted with a heavy load of pigment, say, black into white or white into black, each application often following immediately. The splashes and drips descended onto the lower units, the unit on the floor becoming a reflection of the whole process. In the totality of this structured idea, which varied in each column, the incident became the image. In the scrupulous exploration, using logical sequences, of the ways a painting can be made within the self-imposed basic means – which are nevertheless completely adequate – he taps one of the enduring paradoxes of all art that limiting the means can enhance the result. The use of colour, for instance, would be a hindrance in his search for certain truths.

In his exhibition at the Coventry Gallery, MacPherson showed groups of narrow vertical canvases on which he painted brush-strokes of varying width and varying load, the format relating directly to the size of the ten-centimetre brush used throughout with three basic strokes – point, side and flat. The ensuing scale and proportion of the works came out of this. Seeking these just proportions 'the scale from the tool' produced, with great control and refinement, panels having a hieratic quality.

Related in thinking to the Coventry exhibition was an exercise at the Institute of Modern Art later that year in which, on one wall of the gallery, MacPherson placed a group of three 2.5 cm wooden cubes, painted with a 2.5 cm brush, to see how small a form could be to hold the wall and activate the gallery space.

Amongst MacPherson's most recent work is a large series on paper which he calls Filled Gestures. A configuration is sited rapidly within the rectangle and then filled in. Whilst intuition plays a major role here it is interesting and not inconsistent that, even in his most formal work, when it comes to a decision of scale, say, the intuitive will take precedence over the exactly measured.

ROBERT MACPHERSON GROUP 9 (SCALE FROM THE TOOL SERIES) (1976-77)
Acrylic on canvas 7 panels each 176 cm x 20 cm
Art Gallery of New South Wales

Other recent work reveals that, whilst the ideas are becoming somewhat more complex, there is a counterbalancing almost sensuous quality in the physicality of his use of paint.

In 1977 MacPherson took up a Visual Arts Board grant to visit New York. He can understand, he says, how so much important art has come out of New York in the last two decades. There is such a wealth of material in public collections of all periods and of all cultures to feed on – even, for example, what has been happening in Europe in quite recent art history is available. Given this as well as the accessibility of studio space, the wide range of materials (even the detritus of discarded packaging and so on lying in the streets) and the congress of great talent and professionalism of artists working, mainly in one district, the whole exciting New York School of Painting seems to have been inevitable.

Robert MacPherson disagrees with any emphasis placed on regionalism or nationalism in art today. To say that he is a Queensland painter has no meaning for him or, for that matter, that he is an Australian painter. Much of what is termed the Modern American School is not even, in his view, American, so much of it being a working out of European art ideas. Today what is good, he says, should be assessed as what it is of its kind, irrespective of where it was produced.

His art then is to do with the fundamentals of painting as a discipline; it is an investigation of how paintings can be made given certain basic materials and exploring the inherent possibilities and particularity of the medium used, choosing a fairly simple format. The image develops out of how the work is planned – choices of course are crucial – and such is the nature of art that the results can be revealing and illuminating. Our visual perceptions are extended and we can join in his enjoyment of the discoveries he makes in finding solutions of his chosen art ideas.

If there is a slackening of faith today in the value of art, MacPherson could show one way forward. It is going to keep him occupied for a long time, 'ideas keep coming', and if he makes 'just a few gains' he will be content.

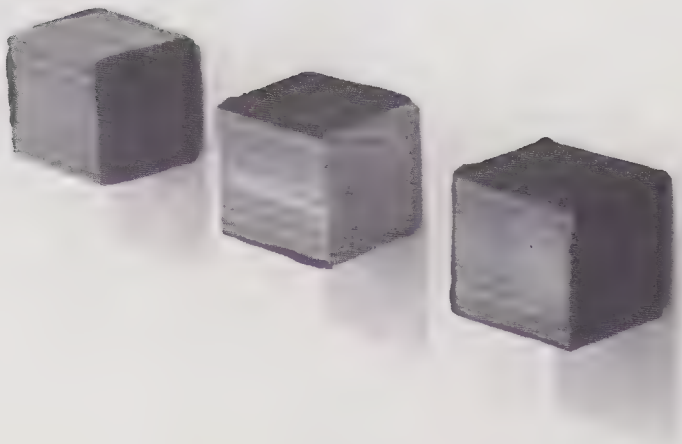
top

ROBERT MACPHERSON SARAH'S MERLE
(Nos. 3, 4, 5) (1977)
Enamel on canvas 6 panels of units each 30 cm x 30 cm
No. 3, owned by Ann Lewis; No. 4, possession of the artist;
No. 5, owned by Tony and Patti Donovan

above

ROBERT MACPHERSON CARLTON (1976)
Enamel on canvas 15 panels each 30 cm x 30 cm
Australian National Gallery, Canberra

Photographs by David Goulter



above left

ROBERT MACPHERSON FILLED GESTURE (1977)
Acrylic on paper 76 cm x 56 cm
Possession of the artist

above

ROBERT MACPHERSON FILLED GESTURE (1977)
Acrylic on paper 76 cm x 56 cm
Possession of the artist

left

ROBERT MACPHERSON UNTITLED (1977)
Oil on wood 3 cubes each 2.5 cm x 2.5 cm x 2.5 cm
Possession of the artist

Photographs by David Goulter

Isaac Walter Jenner Pioneer Artist of Brisbane, Queensland

Irene Jenner

The early days of any colony are too turbulent and unsettled for the arts to flourish. After the early days, however, with the growth of settled existence, artists begin to practise separately, artistic societies are started and art galleries are built. In the early 1880s in Queensland there was a group of artists and patrons who canvassed actively for a Queensland Art Society and an Art Gallery in Brisbane. Amongst this group, one of the most prominent was Isaac Walter Jenner who had emigrated to Brisbane in 1883. He was then forty-seven years old and had had virtually two careers behind him, with varied experiences. While he does not seem to have evolved a characteristic Australian style in his painting, he was in his time influential, and it is worthwhile to explore his early history before discussing some of his later paintings.

Isaac Walter Jenner was born at Godalming, Surrey, England in 1836. His parents were Thomas Jenner, blacksmith, and Harriet, née Walter; there were ironworks near Godalming at Witley and Thursley Heaths and it is possible that Thomas Jenner worked there. Isaac Walter Jenner had one brother Edwin, born in 1838, and one sister. It is believed that when he was a boy he put to sea in oyster and crab smacks and eventually was in a vessel bound for Lapland and Novaya Zembla; on the homeward voyage, this vessel was blown to Spitsbergen. He is reported to have begun painting in watercolours though none of these early paintings seems to have survived. There is no evidence that he took any formal art classes or apprenticed himself to an artist. Having had a taste of sea life, he joined the Royal Navy when he was eighteen and served as a rating. He served on H.M.S. *Retribution* in the Dardanelles and it is thought that he served earlier on H.M.S. *Victory*. He also served in H.M.S. *Royal Albert* in the Crimean War and in the Baltic Sea. (The Crimea medal and Sebastopol clasp were not awarded to Jenner as this medal was available only to those who served between the dates 1 October 1854 and 9 September 1855.) Many of Jenner's paintings seem to have been painted from memory of his experiences especially the paintings *A polar scene: abandonment of the Resolute; preparing for the start, The Agamemnon caught in a hurricane in the Black Sea,* and *The bombardment of Simonoseki.*

In 1865, five years after his marriage, Isaac Walter Jenner left the Navy and settled in Brighton, Sussex, England where he took up art as a profession mainly as a painter of marine subjects. He seems to have remained near Brighton until his departure for Australia in 1883. It was during those years in Sussex that his enthusiasm as a marine artist came to fruition. He contributed to exhibitions at the Brighton Art Gallery between the years 1872-82 and even today some of his paintings come onto the market in this area.

By the time the Jenner family sailed for Australia in 1883, their family numbered nine; seven children aged between four and twenty-one years accompanied them. They set off from Plymouth, England on 1 August 1883 aboard the R.M.S. *Roma,* a screw barge of small dimensions and after seven weeks they disembarked at Brisbane, Queensland on 19 September 1883.

The Jenner family would have found in the Brisbane of the 1880s a life very different from that of Brighton, England. In 1859 Brisbane had a population of 5,400 when it became a separate colony from the Colony of New South Wales; it had only been founded in 1825. By 1883 the population had increased to 47,000 mainly due to the gold-rush and an increased number of immigrants, whereas Brighton, England in the 1880s had become a prosperous seaside resort to which nobility could travel from London to enjoy the picturesque seaside beaches and be seen walking in the Royal Pavilion.

In 1884, quite soon after his arrival, Jenner realized that there was a great lack of opportunity for painters, compared to the opportunities available in Brighton, and he began writing to the Queensland Government agitating for a Public Picture Gallery. It was at that time he met L. W. K. Wirth and Oscar Fristrom, and together they formed the Queensland Art Society in 1887. By 1888 the first exhibition of the Queensland Art Society was held in the Masonic Hall, Alice Street and Jenner was one of the secretaries. At this first exhibition Jenner exhibited a large canvas called *The Battle of Sebastopol.*

The next seven years saw a great development in buildings and enlightened interest in art in Brisbane. The population had grown to 100,000; art classes had begun; some important buildings had been built, e.g. Government House, Parliament House, the General Post Office, Public Library, Concert Hall and Opera House. Electricity had taken the place of gas. During this period of progress, Jenner concentrated on Australian scenes, some of which included *Moreton Island, Queensland, looking south,* 1892, and *Sandgate Beach towards Humpy Bong,* 1893. Regular committee meetings were now being held for those interested in the promotion of art, and by 1895 great advances had been made in the aesthetic climate of the community. On 29 March 1895 the Queensland National Art Gallery was opened by the Governor, Sir Henry Wylie Norman. For this occasion the Town Hall was re-fitted and decorated. The art collection at that time consisted of thirty-eight pictures, one marble bust and seventy engravings.

In his opening speech printed in the *Brisbane Courier* the following day, Sir Henry Norman spoke of the advantages to be derived from a collection of art like the present one especially in a new country such as Queensland where there

were no neighbouring galleries of great repute to visit. Later in that year it was reported in the *Brisbane Courier* (priced at one penny) that two oil paintings were presented to the Trustees and accepted as gifts from the artists, one by W. Jenner, *Cape Chudleigh, Labrador* recently restored and exhibited in 1976, and one by O. Fristrom. Jenner painted in the academic tradition of his time with meticulous care and attention to detail. It is because of this quality that he is often referred to as 'the father of Queensland art'. He was an artist of much experience and had a high regard for the responsibilities of his calling.

Many of Jenner's works were donated to charities. This was in continuance of a practice that he followed in England where he did much for the Blind Institution. In Queensland, Jenner is represented by one major painting *Cape Chudleigh, Labrador* and twelve other smaller oils held by the Queensland Art Gallery. Seven oil paintings are held also by the Queensland University in the Darnell Fine Arts Collection and one oil *On the Devon Coast* in the collection of the University of Queensland Art Museum was mentioned by Vida Lahey in her publication, *Art in Queensland 1859-1959.*

Jenner died on 1 March 1902 and was buried at Toowong Cemetery, Brisbane. The brief inscription on his tombstone 'Founder of the Royal Queensland Art Society' seems to depict succinctly his contribution to art in Queensland.

Isaac Walter Jenner lived in an era when men needed to be adventurous and brave, and have an abundance of foresight and initiative. It was these qualities that helped him to agitate for the Public Gallery and to persist with the Queensland Art Society. With the new Art Gallery expected to be open in 1978, it is fitting that we should remember Jenner with great appreciation today. We could do well to remember Jeanette Sheldon's words when she says 'it is time that the work of such a worthy pioneer as Jenner was recognized, and one can only trust that something will be done to honour his memory, both by the society and the Trustees of the Gallery'.

The author acknowledges the help of Professor H. C. Bolton, Professor of Theoretical Physics at Monash University.

top
ISAAC W. JENNER A POLAR SCENE:
THE ABANDONMENT OF THE *RESOLUTE*; PREPARING FOR THE START
Oil on canvas 58 cm x 101 cm

above
ISAAC W. JENNER UNTITLED 1888
Oil on cardboard 15 cm x 23 cm
University Art Museum, University of Queensland

The Johnstone Gallery and Art in Queensland, 1940s-70s

Ross Johnston

During the 1940s and early 1950s Brisbane presented an ambiguous cultural front. On the one hand there was a considerable ferment, perhaps sparked off by World War II. The presence of a number of war artists, as well as Americans, provided a focus for cultural stimulation and activity. *Meanjin* began its career in Brisbane; Barrie Reid and Charles Osborne ran a progressive bookshop; Judith Wright moved up from the south. Little theatre, especially the Twelfth Night Theatre, was particularly active and forward-looking. The Queensland Symphony Orchestra was set up in 1946 and, three years later, the State Government ambitiously inaugurated an opera scheme. Queensland then was not the cultural wasteland that southerners so easily assume today.

At the same time there did exist a rather heavy reserve of lethargy, indifference and conservative smugness. This was quite noticeable in the field of art. Most obvious was the total inadequacy of the premises for the Queensland Art Gallery, 'temporarily' placed in the temporary Exhibition Building in Gregory Terrace. For its part the State Government alternated between policies of hesitancy and parsimony with respect to the development of art. The system of art education was stiflingly conservative and very limited. As for the general public, most held a typical attitude of superior disdain towards anything 'arty' – although there always was a group of enthusiastic amateurs who struggled faithfully to reproduce gum-trees on creek banks.

In the late 1940s a small band of artists was trying hard to improve the local scene. Daphne Mayo and Vida Lahey had been untiring, since the 1930s, in their efforts to increase public interest in art; the Half Dozen Group was encouraging young talent. Two private gallery owners had attempted to stimulate concern for more recent developments in art, and had failed. They were Jeanette Sheldon, in her Gainsborough Gallery, and John Cooper, who in 1948 presented Sidney Nolan's Fraser Island series at his Moreton Galleries – only to draw public scorn. So the Moreton, especially under Cooper's successor, settled down to be the repository of older established artists, like James Jackson and G. K. Townshend, sometimes interrupted by newer talents, like Sam Fullbrook.

It was in this setting that Brian Johnstone decided to open a second private gallery in Brisbane, to exhibit the work of the younger, modern painters, especially those from Melbourne. In this he succeeded, at a time when even Sydney and Melbourne were somewhat like unsettled frontiers so far as the survival of private galleries was concerned. In December 1950 the Marodian Gallery opened, in small premises at the back of an antiques-shop in Upper Edward Street. Obviously, to survive, the Gallery had to offer a sample of the safe, decorative art that fitted so easily into fashionable interiors. But Brian Johnstone was determined that that style should not set the tone of the Gallery. The coup for the first year of operation was an exhibition of Arthur Boyd's work – ploughed fields of Wimmera, portrait of Polly; and two bustling, crowded Biblical scenes, *The Golden Calf* and *The Mockers*. Most of Brisbane was horrified; one critic could see little difference from the cartoon pages of *Man* magazine.

In February 1952 the Gallery (now renamed the Johnstone) found new premises – in an erstwhile dank, disused basement in the Brisbane Arcade. This was gaily decorated in red and white stripes, with bamboo, cane and calico. The effect was suitably tropical, with a touch of France. For the next six years the arcade was the show-place for a wide range of work by leading southern artists. Nolan showed there four times, with his Drought works in 1952 (later reworked in his Dust etchings), Central Australia, Greek and Italian paintings. Arthur Boyd sent ceramic works – as did John Perceval. Donald Friend struck up a long-standing relationship with the Gallery. Young, virtually unknown painters were given a chance, such as Clifton Pugh and Lawrence Daws, with one-man exhibitions in 1956. That year also saw Jon Molvig hang his first one-man show.

In 1958 the Johnstone Gallery moved again – to Bowen Hills, one of Brisbane's hilly suburbs. A spacious, somewhat rambling series of connected galleries was constructed by joining together two typical Queensland workmen's cottages. For a while this made it the largest private gallery in Australia. The setting was ideal, in a lush, tropical garden, suitable for outdoor sculpture, and very comfortable for Sunday morning previewers. These galleries were extended further – in 1964 with Gallery F, with the Collector's Gallery in 1968 and in 1972 with the Annex.

A major turning-point in the Gallery's life came in 1957 when the year started off with 'Three Melbourne Shows'. This marked a more definite stand in the Gallery's policy, a closer alignment with the figurative style more prominent in Melbourne than with the abstract international bent that many Sydney artists were beginning to embrace. This set the foundations for the tone of the Gallery during the 1960s.

That decade saw the Gallery at its peak. Charles Blackman showed regularly, with series like Alice, Reflections, and An Experience of Paris; Daws brought to Brisbane his Mandalas, Anakie, the Dolley Pond Church, and so on; Ray Crooke showed frequently, including his New Guinea paintings commissioned by Baillieu Myer, the Palmer River and Tahiti paintings; Friend delighted with his Yulgilbar paintings; Dickerson faces appeared repeatedly. The Johnstone Gallery presented the first of Arthur Boyd's Nebuchadnezzar paintings to be shown in Australia – in 1967; two years later there followed the Potter series. David

Boyd generally chose Brisbane as the opening venue for his new works. Russell Drysdale and Lloyd Rees, two artists who seldom put together one-man exhibitions, agreed to mount major shows for Brisbane, in 1963 and 1967 respectively.

By the end of the 1950s the tempo of art in Queensland was quickening considerably. Artists like Blackman, Crooke, Daws and Robert Dickerson moved north at various stages, to live in Queensland. For a while it looked as though a Brisbane School was emerging, led by Molvig and assisted by Andrew Sibley. The Johnstone Gallery provided a sympathetic outlet for these people, and it also encouraged other Queenslanders – such as the potter Milton Moon, the sculptors Leonard and Kathleen Shillam, and numerous painters like Margaret Olley, Gordon Shepherdson, John Rigby, Nevil Matthews and John Aland.

This improving climate for art in Queensland was associated with a variety of factors. There seemed to be a rising public awareness of art, due partly to the exhibitions at the Johnstone Gallery. Furthermore, art education, at both secondary and tertiary levels, was improving, although very slowly before the 1970s. Gertrude Langer, who wrote the art reviews for the *Courier Mail* from the mid-1950s, was always conscious of her task in educating a somewhat diffident public. The Queensland Art Gallery itself, although severely hampered in physical terms, tried to overcome a number of the shortcomings. In particular, directors like Robert Haines and Laurie Thomas worked actively to fill in gaps in the collection and make the gallery readily accessible to the public.

The closing of the Johnstone Gallery, at the end of 1972, marked the end of an important era in the history of art in Queensland – and also Australia. The final exhibition, 'A Time Remembered', consisted of major oils by Blackman, Arthur Boyd, Crooke, Dickerson, Drysdale, Nolan and Rees – a galaxy of most of the leading figures in Australian art during the mid-century, a tribute from those who had helped establish a private gallery of national significance in Queensland.

top
THE JOHNSTONE GALLERY 1952

above
ONE OF THE GALLERY ROOMS AT THE JOHNSTONE GALLERY IN THE 1970s

Photograph by Arthur Davenport

St Brigid's Church, Red Hill

Nancy Underhill

St Brigid's Church, Red Hill, built between 1912 and 1914 by Robin Dods, a partner in the Brisbane firm Hall & Dods, is Brisbane's finest ecclesiastical building. The other contenders, the Cathedral Church of St John the Evangelist, supervised by Dods between 1902 and 1910 but designed by Pearson, and St Andrew's Church, completed in 1905 by George Payne, a pupil of Rennie Macintosh, are also examples of British 'Historicism'. This paper will relate Dods's training and hence St Brigid's to the British tradition and indicate how St Brigid's was used as a focal point for the Irish Catholic cause in Queensland.[1]

The deep orange-red brick building is a basic rectangular shape whose chancel, entrance porch and its flanking buttresses are semi-octagonals.[2] The only other protrusion is a vestry off the right side of the chancel. The exterior roof line is very severe with its horizontal broken only by a small bell lantern and a matching gable. The exterior walls are also cleanly treated with buttresses which are linked by a series of high, wide arches whose shadows articulate the wall from a great distance and set off the narrow windows and small overhead projections that shade the balconies at floor level. The iron balcony railings, arches and roof line provide a horizontal emphasis that counterbalances the overwhelming verticality of the building. The carefully calculated effect is a tall, narrow, monolithic rectangle dominating one of Brisbane's main hills.

The nave has a splendid variation of a hammerbeam roof, a wooden choir loft and walls with shallow bays formed by eight 69cm by 23cm deep piers. The four narthex-end bays have full-length doors to the balconies, while the chancel-end ones hold confessionals or the staircase leading to the nave pulpit. The raised chancel is discreetly articulated by a twelve-metre chancel arch and has a timber coffered ceiling. The furnishings are not as Dods planned and the sanctuary was unsympathetically renovated in 1974.

Dods's British training is reflected in the following areas: the Gothic style, the dramatic, picturesque exploitation of the site, the use of brick, the interior's open treatment linking chancel to nave, and his concern for the propriety of furnishings.

Dods's training, after he finished school in Brisbane, began as an apprentice in 1886 to the Edinburgh firm of Hay & Henderson. The choice of Edinburgh was based solely on family ancestry and, while the firm was a small, respected one its clients preferred well-built, well-tried 'Scottish Baronial' to the more controversial work Dods would admire in London. Unfortunately, the most interesting partner, Hay, who had been an archaeologist and painter, was dead before Dods began his studies.[3] What was exceptionally important for Dods was the evening work classes at the Edinburgh Architectural Association, which were the local version of in-service training and provided the formal theoretical discussion still rare in architectural training. In 1891 Dods began in London as a draughtsman under A. Webb and E. Ingram Bell, and immediately found himself in the centre of advanced practice and thinking in British architecture. Architecture was then considered a profession with a moral and social mission which should change men as well as cities. Semi-philosophical tracts, newspaper articles, Victorian standbys like *Gentlemen's Magazine, London Illustrated News* and professional journals like the *Builder* (a weekly after early 1840s) and

ALBI CATHEDRAL (DETAIL WEST END)

[1] My thanks are extended to the Rev. Father Francis Douglas, Chancellor of the Archdiocese of Brisbane, Mr David Hunter of Brisbane for his help and the gift to the University of Queensland of postcards collected by Dods, and Mr Neville Lund for permission to quote from his thesis. Two theses already exist on Robin Dods and a third by R. Riddel is in progress. Neville H. Lund, 'The Life and Work of Robin S. Dods, A.R.I.B.A.', submitted as an honours thesis, School of Architecture, University of Queensland, February 1954. John Egan, 'The Work of Robin Dods', University of Sydney, 1931-32.

[2] The Church does not have a standard East (chancel) West (narthex) orientation. Therefore all directions are given as if one were at the narthex facing the chancel.

[3] Rinder, *The Royal Scottish Academy 1826-1916* (Jas. Macleshope & Co., Glasgow, 1917).

Building News (a weekly mid-1850s) all put this view squarely before both architects and the general public, and fostered the 'Gothic Revival' which St Brigid's reflects.

While Gothic was not the period's only source of inspiration, most would have agreed with Ruskin that 'The forms of architecture already known to us are good enough for us and far better than any of us'.[4]

In fact, during the nineteenth century, Neo-Norman, Gothic and even Neo-Renaissance existed and experienced both popularity and eclipses. Very precocious Neo-Norman appears at Old Wolverton, Buckinghamshire, 1815, at Tergnmouth St Michael, 1823, Gothic on the façade of Westminster Hospital and Scott's nearby houses in 1857 and, while Gothic certainly held sway when Dods first returned to Brisbane in 1894, John F. Bentley had just designed the Romanesque extravaganza – Westminster Cathedral. Moreover, even great architects switched styles to suit their whim, their client's taste or the site. For example, Barry did both the Travellers' Club, 1830-38 and the Houses of Parliament, commissioned 1834, executed 1846-52.

Indeed even the term Gothic needs care. Scott in his preface to *Remarks on Secular and Domestic Architecture Past and Present,* 1858, calls it 'Pointed architecture' and tries rather vainly to show that it is not merely an antiquarian revival seeking to restore all that is ancient but must be the basis of indigenous British architecture. Ferriday, an expert on the period, nicely calls the style 'High Victorian-French-Early English'. It was the strong literary advocates like Pugin who gave Gothic the title role. His conversion to Roman Catholicism convinced him there was one true faith and his rather easy view of history confirmed for him that there had been one style that owed its being to that faith. Clearly that style, the Gothic, was both for church's and man's great achievements, be they the British Government or the railroad. Later Pugin's *True Principles of Pointed or Christian Architecture,* 1841, put the Gothic style on firm structural footing, slowly changing its orientation from pure exterior decoration to a useful building, exhibiting 'truth in construction'. This view of Gothic and its message was of course supported by the vocal Ecclesiological Society, Ruskin, the Pre-Raphaelites, the Arts and Crafts Movement and more gently by Robin Dods.

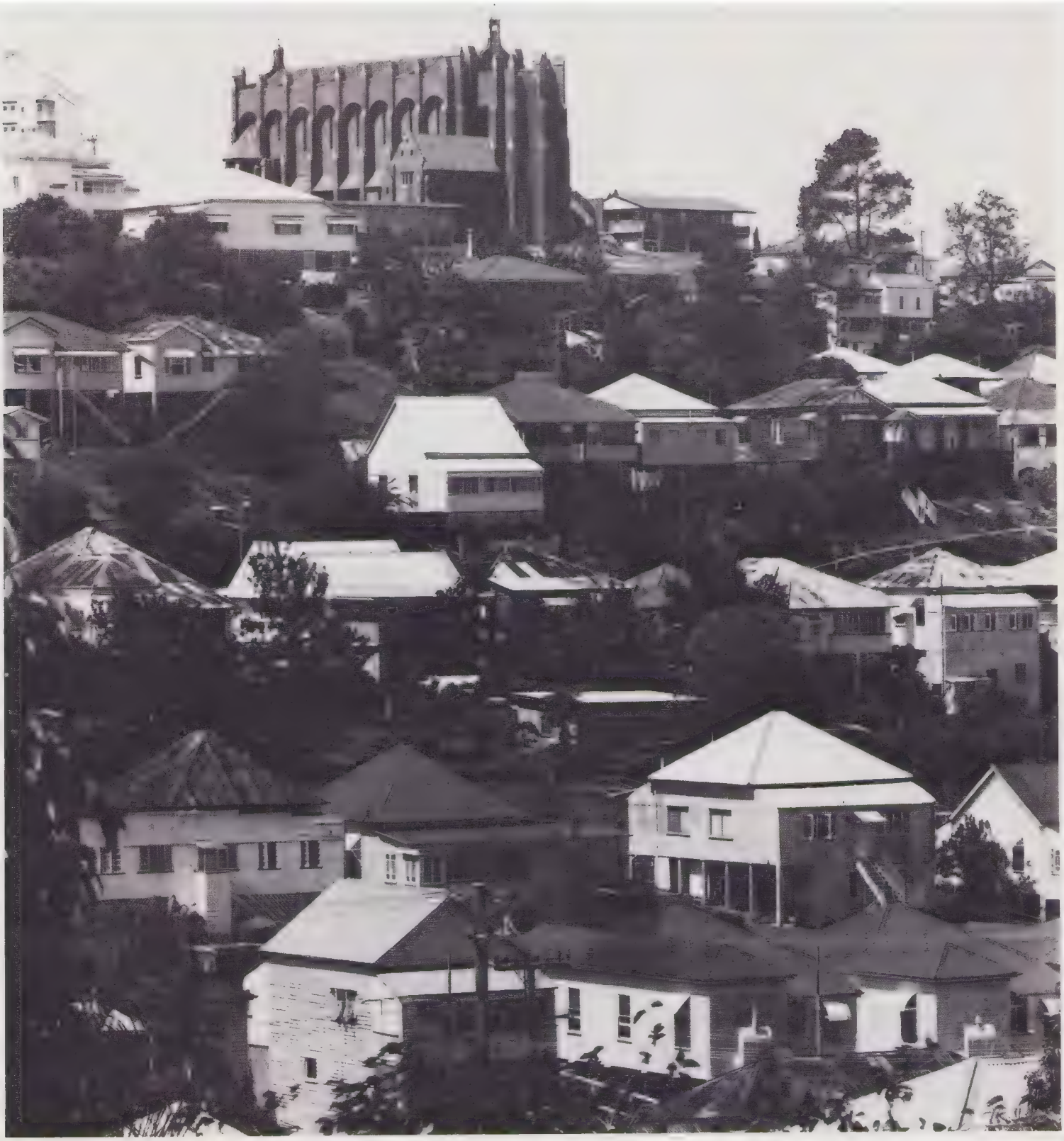
Before St Brigid's, Dods had had considerable direct experience with the Gothic style. By 1889, when he came to London, Webb had already designed the very important Birmingham Law Courts, 1887, and it is likely that Webb had Dods draft portions of the Horse Guards Barracks, Hyde Park (now demolished) and the Royal Naval College Chapel at Dartmouth. Dods had also submitted a design in seventeenth-century Gothic for the prestigious Tite Prize and Soane Medallion, and knew Scott and Norman Shaw. In 1891 he met C. Rennie Macintosh in Naples and in 1910 built the Diocesan Buildings of St John's Cathedral, Brisbane.

However, it is not British architecture that produced St Brigid's prototype, but France's Albi Cathedral. Historically, there could hardly be a less suitable church. In the twelfth century Albi had been the centre of a vigorous heretical sect, the Albigensians, who believed that the Devil and his realm Evil predominated the world and therefore verbally, at least, endorsed lay celibacy and suicide. The sect became a focal point for the Languedoc's growing regional awareness to the extent that northern France and England momentarily united to mount a crusade against it. The present church of St Cecile was begun in 1282, completed to original design 1390, by Bishop Bernard de Castanet who spent considerable energy combating Albigensians and therefore probably had good reason to build a fortress church. Stylistically, Albi is very much out on a limb. While it post-dates St Denis, the Chartres rebuilding, Notre Dame, Paris and even Amiens, its exterior does not have the expected pointed-arches and flying-buttress syndrome. Most important, it also is built of brick.

There is clear evidence of the link between Albi and St Brigid's. Dods's half-sister, Miss Edris Marks, has

[4] J. Ruskin, *The Seven Lamps of Architecture* (G. Allen, London, 1890 (2nd edition, first published 1849)), p. 372.

opposite
ST BRIGID'S CHURCH, RED HILL
Photograph by Richard Stringer



confirmed the connection and added that the choice was made from photographs and Mr Lund's thesis on evidence from Church files states a 'Church like Albi' was requested.[5]

Dods must have visited Albi. Grand tours were very much part of a cultured person's education and, for an architect, imperative. France, especially after the 1850s when Violet le Duc was made an honorary member of the R.I.B.A., rivalled Venice for architectural inspiration. Dods's visit to Albi could have occurred either in 1891 or more likely during 1909 when he toured for a full year.

What he translated so individually into St Brigid's was the siting, general form and detailing of the brick. From any angle the massive assertive bulk of both Albi and St Brigid's are outstanding. This quality appealed to the Red Hill Church fathers and current newspaper accounts stress it. For example, the *Catholic Advocate,* 6 August 1914, quite rightly says: 'It forces itself on the eye and the imagination and is Brisbane's "most prominent" landmark'. Even today, St Brigid's still looks over a brewery and high-rise on the city's western approaches and certainly upstages the Roman Catholic Cathedral. It is dramatic, stark and demarks the space around it. Much of this is due to Dods's sensitive use of brick, which clearly was chosen partly for reasons of economy. It would be interesting to know if the need to use brick determined the Albi prototype or vice versa.

Brick was very much part of the Victorian idiom and underwent a revival about 1846 partly due to interest in Venetian Gothic like the Frari Church, Elizabethan domestic building, and no doubt the expansion of Roman Catholicism in the poorer midland areas where the kiln prevailed. St Brigid's exterior, like Albi, has very subtle detailing about its base and the planes are curved and blended in together – protrusions being purposely minimized. Only the dedication crosses and hexagonals flanking the high windows interrupt the regular exterior wall coursing. Its plain brick differs from the High Victorian tradition of multi-coloured pattern as seen in extreme form at Keble College, 1867, or as used by Webb at both the Hyde Park Barracks and the Royal Naval College, Dartmouth. In the latter, the walls are so aggressive as to deny the void they enclose. Dods had paid lip-service to this tradition in the Diocesan Buildings of St John's, Brisbane, 1910, but totally rejected it in St Brigid's, which in fact owes much to the Glasgow School, where pattern variations are expressed structurally and not by colour. As for literary reference to Albi's brick, there seems to be only one tantalizing very early article that advocates Albi's use of brick to British architects. While it is in the *Ecclesiologist,* sacred territory to Dods's era, it was written in 1847 before Dods was even among the living. Nevertheless it seems to be one of the few literary references to Albi and certainly foretells Dods's attitude and is in a journal he must have known well. After discussing Albi at length, the article summarizes 'We have no doubt that the material has influenced the form of the buttresses and allowed it to be conceived on a gigantic scale'. It then concludes by advocating it as a model.[6]

The interior of St Brigid's reaffirms Dods's ability to make the most of his chosen material's possibilities and to build grandeur out of simplicity. The walls are stark and what can be deduced from his furnishings also suggests an austere simplicity. Everybody knows that the Glasgow Arts and Crafts Movement was concerned with total interior design, including crafting its own furnishings. What is not commonly realized is that as early as the 1962 Exhibition, Burge[7] Burne-Jones and Webb had all submitted furniture designs and therefore Dods's interest in the working of timber and metal can be traced to his London training. This commitment to total planning was publicized in writings and to a large extent kept the concept of a humanist-architect before both the profession and the public. It is this tradition that Dods helped transport to Australia through articles.[8]

The most notable item in St Brigid's interior is the timber roof. Criticism is sometimes levelled at Dods's choice on the grounds that it breaks the height and dominates the interior. I personally do not find this to be true and see it as a welcome elaboration and a subtle way of dividing off space. In fact it does much of the work a nave arcade would have done. Certainly wooden roofs were a favourite of the Gothic Revival. Pugin advocated them on the triple grounds of being medieval, truthful and picturesque. Burge wrote about them frequently in various articles in the *Builder* and *Gentlemen's Magazine,* and Webb used one at the Royal Naval Academy, Dartmouth. A major impetus for Dods's choice was probably the political and aesthetic hustle over Pearson's proposals to alter Westminster Hall and its roof in 1885. This battle became a cause for English patriotism and as late as 1911, just before Dods designed St Brigid's, its roof was called, quite rightly, a 'rare example of medieval daring'.[9]

For all its remarkable debt to British tradition, St Brigid's has acknowledged its semi-tropical location. Every feature of the building – the brick, high proportions, open windows with balconies, arches that shade double-doored french windows, and open chancel area – contributes to a cool environment.

In addition to being an architectural landmark, St Brigid's is a socio-political monument. In fact, when one considers the circumstances of its building, it is remarkable that Dods was even given the commission.

Red Hill was a poor-Irish inner city suburb. The geography of Brisbane usually provides that most of its hills have large, middle-class houses and its flat areas, poorer homes, but this does not apply to the Red Hill area because the hills are very steep and so much of the area was in Church hands by 1881 that is was even called Bishop's Hill.[10]

[5] N. Lund. op. cit. p. 53.

[6] Thomas James, 'On the Use of Brick', *The Ecclesiologist* VI, 1847, pp. 98-101.

[7] Burge unsuccessfully entered the competition to design the Cathedral Church of St John the Evangelist in Brisbane. It was his first major design.

[8] For example, 'Furniture and Design', an address set out in full in the last chapter of Lund's thesis.
'Notes on Furniture' in *Queensland Art Society Annual Review and Catalogue,* 1900, and 'The Duty of the Painter to the Architect', *Queensland Art Society Annual Review,* 1889, and 'Domestic Architecture in Australia', *Art in Australia,* 1919, and 'The Architect and the Future' by R. S. Dods.

[9] Charles Spooner, 'Modern Churches', *Recent English Ecclesiastical Architecture,* London 1911. This book also contains some Lorimer churches and as he was a close friend of Dods it is likely Dods knew the book.

[10] *Brisbane Courier,* 20 January 1881.

ST BRIGID'S CHURCH, RED HILL (DETAIL)
Photograph by Richard Stringer

'Generous working folk' was how Fr McCarthy described his parish in 1912.[11]

Schools and a Church had occupied the site since 1881 and 1882 respectively. By 1912, the suburb had grown to the point where a larger church was warranted. Fr McCarthy possessed sufficient determination and vision to get the Archbishop's approval for a new building, and 1912 was also the year that James Duhig was appointed Coadjutor Archbishop. While Dr Duhig probably had little direct involvement with the early approval and planning of St Brigid's he certainly considered it one of his favourite churches and at the foundation-stone ceremony announced: 'Father McCarthy's inherent practicability will veto any design which will sacrifice utility for the ornate'.[12] Clearly, there was a meeting of minds in these two remarkable and powerful churchmen. When Dr Duhig chose for his first official duty as new Coadjutor the foundation-stone dedication of St Brigid's on 5 May 1912, he set the style of his long career. More than anybody, he is known as the purchaser of fine hill sites and builder of churches and schools for the Queensland Roman Catholic Church.

Father McCarthy seems to have been an equally special character. Nothing in his career would suggest his support for an aesthetic adventure that commissioned such a building designed by a Presbyterian who was the Anglican Diocesan architect, as Dods then was. A native of County Cork, he studied in Ireland and after his 1887 ordination, came straight to Queensland, working first at Blackall, then at St George, then at Southport, and later at Red Hill – none a centre of architectural distinction. Perhaps this background gave him the wisdom to delegate a lot of power to his building committee, largely composed of Irish working men, which actually chose the style of St Brigid's. I attach great importance to the fact that the area had no dominant family and therefore no arbitrator of taste, and as the committee knew little about 'fashion', they chose without prejudice what really was best suited to the site. Little did they know of either British Historicism or Albi's history. All of that was left to Dods. It seems that Father McCarthy asked Dods to meet the committee, and Dods showed the committee members postcards of various buildings that he had gathered on his overseas travels. Out of this collection, they chose Albi as the prototype for their church. While Dods presented the alternatives, it is clear that it was a committee decision and not just that of Dods and McCarthy.[13] When one looks at other contemporary parish churches, e.g. Corinda, one finds a conservatism of style that may well result from 'knowing what churches are meant to be like'. Paradoxically, it is St Brigid's that most thoughtfully reflects reasoned British tradition.

In reading contemporary material, it seems clear that St Brigid's had greater éclat with the press and perhaps with the Roman Catholic hierarchy than other churches and it certainly became the Queensland symbol of Irish solidarity. Of all the churches then being built, St Brigid's received most of the attention in the Roman Catholic press between 1912 and 1914, and architect's sketches, lists of donors, and the latest opinions on its style frequently appeared. For example, on 13 December 1914, on page 14 of the *Age,* the reader is assured that 'Southerners are already impressed' and at the time of consecration, the church is described as 'one of the most prominent suburban churches in the Commonwealth'. Nonetheless, one wonders how much of this stems from the architecture, which was clearly acknowledged as special, and how much from the Irish need for reassurance and identification during 1912-14. The *Catholic Advocate* ran a regular column on Home Rule, with endless references to St Brigid as the second Irish saint.

Archbishop Dunne is quoted as saying 'Brisbane is under the protection of the two greatest Irish saints, St Patrick and St Brigid from the "rising to the setting of the sun" '.[14] The consecration on 9 August 1914 was fully reported in the papers, Archbishop Mannix's sermon, 'What separates us from other churches' being published in full. It was Dr Mannix's first visit to Queensland and he, too, was a 'Cork man', and that three of the Irish Bishops were all over six feet tall prompted their description as 'magnificent specimens of Irish manhood'.[15] Dr Mannix's sermon especially stresses the theme of 'one true church' based on an infallible head and emphasizes that Protestants accept a 'fallible head and agree in rejecting the Roman claim of a live infallibility'. Clearly, when Dr Mannix stated that St Brigid's is a 'church so imposing in its massive grandeur, so harmonious in its treatment, so striking in its architecture'[16] he was using Dods's building as a symbol of his views on the pre-eminence of the Roman Catholic Church. Paradoxically, Dr Mannix's description of the building was not so very different from Pugin's view of the function of a church.

The banquet that followed the consecration was one of those splendid colonial occasions – like a Government House garden-party, betraying and yet perpetrating itself. There was much discussion of fund-raising as more money was still needed. Archbishop Mannix stressed that while Queensland was lacking in development, it was 'next to none in promise' and yet again said he and Father McCarthy were Cork men. There were innumerable toasts to helpers and to the committee, the members of which it was pointed out, included a Scotsman, an Englishman and an Australian. But during the whole proceedings, there appears to have been no mention of Dods, who was not even present. It is unclear why he decided not to come from Sydney where he then was practising. A toast to the architect, Mr Hall, the contractor, Mr Keenan, the clerk of works, Mr Kelly, to which Mr Kelly replied, was proposed, but nothing more, other than the presentation of a gold watch to the honorary secretary. The *Age* carried a photograph not of the absent Mr Dods, or even Mr Hall, but of the builder Mr Keenan. For the Roman Catholic community, St Brigid's had ceased to be an architect's statement and had become a symbol of Roman Catholicism and its Irishness in the State of Queensland.

[11] *Catholic Advocate*, 11 May 1912.

[12] ibid.

[13] In the eighteen months of St Brigid's building, other Roman Catholic churches were also being built: thirteen in the Archdiocese and eight in the Rockhampton area.

[14] *The Age*, 15 August 1914, p. 9.

[15] op. cit. p. 8.

[16] ibid.

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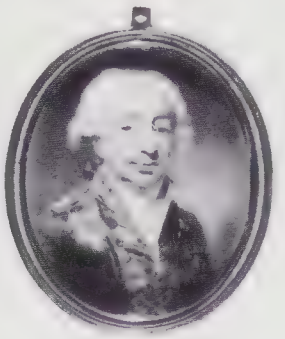

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Cnr. Schlich Street and Solander Place, Yarralumla, A.C.T.
Director: Joy Warren

Gallery Hours: 11 a.m. to 5 p.m.
Wednesday to Sunday
Telephone: 81 2021

BETH MAYNE'S STUDIO SHOP

The gallery with a wide range of small, good works by well-known artists

Cnr Palmer and Burton Streets, Darlinghurst 2010
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Sunday by appointment

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Aboriginal Arts Centre

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Regularly Changing Exhibitions of
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Director: LYN HODGSON

421 RUTHVEN STREET
TOOWOOMBA 4350
'Phone . . . 32 9390
or 32 3142

Earl Gallery

Changing display of fine works by prominent Australian Artists

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Sat 9 am-1 pm
Sun 2 pm-5 pm

Directors Irena S. Earl
Hedley Earl

73 High St. Belmont
Vic. 3216
Ph. No. (052) 43 9313

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